

**O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI HUZURIDAGI
ILMIY DARAJALAR BERUVCHI
DSc.02/30.12.2019.Fil.46.01 RAQAMLI ILMIY KENGASH**

**O‘ZBEKISTON RESPUBLIKASI FANLAR AKADEMIYASI
O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI**

MUXAMMADIYEV DADAXON ABDUXAMIDOVICH

**ZAMONAVIY O‘ZBEK SHE’RIYATIDA
METAFORIK TAFAKKUR TABIATI
(Eshqobil Shukur va Abduvali Qutbiddin she’rlari asosida)**

10.00.02 – O‘zbek adabiyoti

**FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD) DISSERTATSIYASI
AVTOREFERATI**

Toshkent – 2024

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Muxammadiyev Dadaxon Abduxamidovich

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Dissertatsiya bilan O'zbekiston Respublikasi Fanlar akademiyasining fundamental kutubxonasida tanishish mumkin (75 raqami bilan ro'yxatga olingan). Manzil:100100, Toshkent shahri, Ziyolilar ko'chasi, 13uy. Tel.: (71) 262-74-58.

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida metaforani tadqiq qilish tizimi qadim zamonlarga borib taqaladi. Metafora lisoniy va badiiy-estetik hodisa sifatida kundalik soʻzlashuv vositasi boʻlishi bilan birga turli fanlar tizimida oʻrganilgan. XX asr oxirlariga kelib dunyoning turli nuqtalaridagi olimlar, asosan, faylasuflarning metaforaning paydo boʻlish, shakllanish, qoʻllanish sohalarini turli maʼno sathlarida oʻrganganini kuzatish mumkin. Metaforik tafakkurning adabiyotdagi, xususan, sheʼriyatdagi oʻrni uning poetik ahamiyati va badiiy-estetik hodisa ekanligi bilan belgilanadi. Ana shu jihatni ilmiy-nazariy tomondan oʻrganish bugungi adabiyotshunoslik fanining dolzarb masalasi hisoblanadi.

Dunyo adabiyotshunosligida badiiy-lisoniy, metaforik tafakkur va metaforaning leksik-semantik tarkibi, tuzilishi, sheʼr strukturasiidagi oʻrni, badiiy-estetik ahamiyati hanuz toʻliq ochilmagan nazariy muammolardan biri hisoblanadi. Turli xalqlar sheʼriyatidagi, jahon shoirlari ijodidagi har bitta oʻziga xoslik metaforik tafakkur qamrovida tadqiq etilganda ijodkor uslubi va individualigi yaqqol koʻzga tashlanadi. Shu jihatdan, metaforani tafakkur tarzi bilan bogʻlab oʻrganish uni anglash va anglatish xususiyatlarini ochish uchun eng kerakli jihat hisoblanadi.

Istiqloq davrida oʻzbek zamonaviy adabiyotida, xususan, anʼanaviy sheʼriyatda ham shakl va mazmun jihatdan yangilanishlar paydo boʻldi. His-tuygʻu yoki aytilmoqchi boʻlgan fikrni noanʼanaviy tarzda ifodalash, shuningdek, xalq ogʻzaki ijodi, mifik tafakkurga bogʻliq holda ifoda qilishning imkoniyatlari yanada kengaydi. Xalq qoʻshiqlari, laparlar, dostonlarda yashab kelayotgan barmoq sheʼr tizimi XX asr avvalida yangi koʻrinishda namoyon boʻldi. Choʻlpon, Fitrat, Usmon Nosir kabi shoirlar ijodi bilan mustahkamlangan bu vazn toʻasrning oxiriga qadar ham mazmun, ham shakl, ham ohang jihatdan shakllanib, sayqallandi. 70-80-yillarda esa oʻzbek sheʼriyatida keskin oʻzgarishlar namoyon boʻldi. Abdulla Oripov, Erkin Vohidov, Omon Matjon, Rauf Parfi kabi shoirlar sheʼriyatidan kuch olgan 70-yillar avlodi sheʼriyatga yangi nafas olib kirdi. Usmon Azim, Xurshid Davron, Shavkat Rahmon, Muhammad Rahmon kabi davrning yirik shoirlari sheʼriyatni yangi bosqichga olib chiqdi, poetik tafakkurning yangi sarhadlarini kashf etdi. Ulardan keyingi, yaʼni Abduvali Qutbiddin, Eshqobil Shukur, Aziz Said, Bahrom Roʻzimuhammad, Halima Ahmedova kabi shoirlar avlodi ijodida esa metaforik tafakkur tabiatida yangilanishlar yuz berganini koʻrsatdi. Aynan shu jihatni, yaʼni sheʼriyatda metaforik tafakkur muammosini oʻrganish muayyan davr sheʼriyatining oʻziga xos tabiatini aniqlashda muhim oʻrin tutadi. Zero, “Oʻzbek ... zamonaviy adabiyotini xalqaro miqyosda oʻrganish va targʻib qilish, koʻpqirrali bu mavzuni bugungi kunda dunyo adabiy makonida yuz berayotgan eng muhim jarayonlar bilan uzviy bogʻliq holda tahlil etib, zarur ilmiy-amaliy xulosalar chiqarish, kelgusi vazifalarimizni belgilab olish katta ahamiyatga ega”¹ dir.

¹ Ўзбекистон Республикаси Президенти Ш.М.Мирзиёевнинг «Ўзбек мумтоз ва замонавий адабиётини халқаро миқёсда ўрганиш ва тарғиб қилишнинг долзарб масалалари» мавзусидаги халқаро конференция иштирокчиларига йўллаган табриги // Халқсўзи. 2018 йил 8 август.

O‘zbekiston Respublikasi Prezidentining 2019-yil 21-oktyabrdagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish to‘g‘risida”gi, 2021-yil 6-noyabrdagi PF-6108-son “O‘zbekistonning yangi taraqqiyot davrida ta’lim-tarbiya va ilm-fan sohalarini rivojlantirish chora-tadbirlari to‘g‘risida”gi Farmonlari; 2017-yil 17-fevraldagi PQ-2789-son “Fanlar akademiyasi faoliyati, ilmiy-tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yana-da takomillashtirish chora-tadbirlari to‘g‘risida”gi, 2017-yil 13-sentyabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”gi qarorlari hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga bog‘liqligi. Mazkur dissertatsiya respublika fan va texnologiyalar rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, madaniy, ma‘naviy-ma‘rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish” ustuvor yo‘nalishiga muvofiq bajarilgan.

Muammoning o‘rganilganlik darajasi. Jahon adabiyotshunosligida metafora va metaforik tafakkur masalalari Arastu, Gegel, J.Lakoff, M.Jonson, M.Tyorner, N.Arutyunova, X.Gasset kabi olimlar tomonidan o‘rganilgan¹. O‘zbek tilshunosligi va adabiyotshunosligida esa metafora masalasi A.Sharopov, N.Mahmudov, D.Xudoyberganova, G.Qobuljonova, U.Qobulova, O.Karimov, D.Rustamova, D.Yunusova, N.Suyarova, G.Nasrullayeva, Sh.Maxmaraimova, N.Mirzayeva kabi olimlar tomonidan tadqiq etilgan².

¹ Аристотель. Поэтика. – Тошкент: Адабиётвасанъат, 1980. – 152 б.; Гегель. Эстетика. Том II. – Москва: Искусство, 1969. – 326 с.; George Lakoff and Mark Johnson. Metaphors we live by. – Chicago: The university of Chicago press, 1980. – 243 p.; George Lakoff and Mark Turner. More than Cool Reason. – Chicago: The University of Chicago Press, 1989. – 237 p.; Mark Johnson. The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason. – Chicago: University of Chicago Press, 1987. – 272 p.; Mark Turner, Death is the Mother of Beauty: Mind, Metaphor, Criticism. – Chicago: University of Chicago Press, 1987. – 217 p.; Теория метафоры: Сборник: Вступ. ст. исост. Н.Д.Арутюновой. — Москва: Прогресс, 1990. – 512 с.

² Шаропов А. Оламлар ичра оламлар. – Тошкент: Адабиёт ва санъат, 1978. – 224 б.; Махмудов Н. Тил тилсим тадқиқи. – Тошкент: Мумтоз сўз, 2017. – 177 б.; Махмудов Н. Туйғулар талоши ёхуд сезгилар ҳамкорлиги манзаралари // Ўзбекистон адабиёти ва санъати. – Тошкент, 2023.- № 43(4754); Худойберганава Д. Матнинг антропоцентрик тадқиқи. – Тошкент: Фан, 2013. – 136 б.; Қобулжонова Г. Метафоранинг системавий лингвистик талқини. Филол. фан. номз... дисс. – Тошкент, 2000. – 124 б.; Қобулова У. Метафорик матнда интеграл ва дифференциал семалар муносабати (ўзбек халқ топишмоқлари мисолида): Филол. фан. номз... дисс. – Тошкент, 2007. – 121 б.; Каримов О. Абдулла Орипов шеърятда метафорик образлар тизими: Филол. фан. номз... дисс. – Тошкент, 2012. – 140 б.; Рустамова Д. Метафорик эвфимизациянинг лингвокультурологик ва социопрагматик аспекти: Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Фарғона, 2018. – 53 б.; Юнусова Д. Шавкат Раҳмон шеърятда метафорани ҳосил қилувчи лексик-грамматик воситалар тадқиқи: Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Самарқанд, 2022. – 52 б.; Суярова Н. “Белги” денотатив семали метафораларнинг таснифи, когнитив структураси ва лексикографик талқини: Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Қарши, 2021. – 53 б.; Насруллаева Г. Антропоцентрик метафоранинг лисоний, когнитив ва лингвомаданий аспекти: Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Фарғона, 2019. – 52 б.; Махмараймова Ш. Ўзбек тили метафораларининг антропоцентрик тадқиқи (номинатив аспект). Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. – Самарқанд, 2020. – 74 б.; Мирзаева Н. XX аср шеърятда метафорик образ муаммоси (Гарсиа Лорка ва Шавкат Раҳмон шеърятда мисолида). Филол. фан. номз. ... дисс. – Тошкент, 2006. – 132 б.

O'zbek adabiyotshunosligida Abduvali Qutbiddin, Eshqobil Shukur ijodi ayrim nazariy masalalarga misol sifatida qisman keltirilgan. Xususan, Abduvali Qutbiddin ijodi badiiyati, uning uslub imkoniyatlari G.Ernazarova, M.Davronova, D.Xursanov, M.Xolova, Z.Pardayevlarning dissertatsiyalarida qisman o'rganilgan¹. Eshqobil Shukur ijodi, shuningdek, shoirning o'zbek tilining rivoji yo'lidagi publitsistik va ilmiy ishlari esa I.Ernazarova, G.Oripovalarning ilmiy ishlarida muayyan mavzular doirasida tadqiq qilingan².

G.Ernazarova, M.Davronovalar Abduvali Qutbiddinning ayrim she'rlarini tasavvufona tuyg'ular, diniy-ma'rifiy ohanglar aspektida tahlil qilishgan. D.Xursanov o'zbek shoirlari ijodida badiiy zamon masalasini tadqiq qilishda Abduvali Qutbiddin she'rlaridan ham foydalangan. M.Xolova o'zbek modern she'riyat poetikasini o'rganish jarayonida Abduvali Qutbiddin she'rlariga murojaat qilib, an'anaviy ifodalarni zamonaviy ko'rinishda bera olganini aytadi. Z.Pardayev olam va odam dunyosini obrazlar, turli shakllar metamorfozasi vositasida tushuntirish jarayoni Abduvali Qutbiddin she'rlarida yana-da bo'rtibroq ko'rinishini ta'kidlaydi. I.Ernazarova shoir Eshqobil Shukurning so'z qo'llash mahoratini tilshunoslik yo'nalishidagi ilmiy ishida maxsus tadqiq obyekti sifatida olgan. G.Oripova she'riyatdagi ohangdorlik, musiqiylikni yuzaga keltiruvchi evfonik vositalar, ifodalar hamda ta'kidning badiiy-estetik funksiyalarini Eshqobil Shukur va boshqalar ijodi misolida ko'rsatgan. N.Umarova esa Eshqobil Shukur, Abduvali Qutbiddin mansub avlodni ozodlik g'oyalarini kuylash bilan birga, diniy e'tiqod mavzularini ham she'riy san'atlar yo'li bilan goh oshkor, goh yashirin tarzda ifoda etadigan shoirlar sifatida ko'rsatadi³.

Ko'rinadiki, Abduvali Qutbiddin ijodi, asosan, ayrim tadqiqotchilar tomonidan turli nazariy qarashlarga misol sifatida keltirilgan. Metafora tahlili va metaforik tafakkur tabiati misolida ilmiy jihatdan yetarlicha tadqiq etilmagan. Eshqobil Shukur she'riyati esa monografik planda deyarli o'rganilmagan. She'riyatdagi metaforaning yangilanishi deganda faqatgina shakliy jihatdan o'zgarishlarni emas, xalqona ohang, tafakkurga yo'g'rilgan ruhiy kechinmalar, an'anaviy adabiyotning zamonaviy ko'rinishlarini ham tushunish lozim bo'ladi. Aynan mazkur masala hozirgacha adabiyotshunosligimiz tomonidan yetarlicha o'rganilmagan, e'tiboridan chetdagi mavzu edi. Mazkur tadqiqot yuqoridagi masalalarni monografik planda o'rganishga diqqat qaratilgani bilan ham dolzarb hisoblanadi.

¹ Ernazarova G. Hozirgi ўzbek she'riyatining meditatив tabiati. Филол. фан. д-ри (DsC) ... дисс. – Тошкент, 2020. – 272 б.; Davronova M. Hozirgi ўzbek she'riyatida individual uslub poetikasi. Филол. фан. д-ри (DsC) ... дисс. автореф. – Самарканд, 2019. – 68 б.; Xursanov D. Hozirgi ўzbek she'riyatida хронотоп poetikasi. Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Самарканд, 2020. – 49 б.; Холова М. Ўзбек модерн she'riyat poetikasi. Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Самарканд, 2018. – 51 б.; Пардаев З. Истиклол даври she'riyatida халқона пафоснинг янгиланиши. Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Тошкент, 2020. – 148 б.

² Ernazarova I. Муаллиф сўз ижодкорлигининг лисоний-когнитив таҳлили (Эшқобил Шукур ижоди мисолида) Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Самарканд, 2022. – 50 б.; Оripova Г. Мустикаллик даври ўзбек she'riyatining го'явий-эстетик ва бадий хусусиятлари. Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Фарғона, 2019. – 60 б.

³ Umarova N. Янги ўзбек she'riyatida лирик тафаккур ва миллий этиканинг бадий уйғунлиги. Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Қарши, 2022. – 144 б.

Tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya O'zbek tili, adabiyoti va folklori instituti ilmiy-tadqiqot ishlari rejasiga muvofiq 100 jildlik "O'zbek adabiyoti xazinasidan" kitoblar turkumini nashrga tayyorlash" ilmiy-tadqiqot rejasi bo'yicha olib borilgan tadqiqotlar doirasida bajarilgan.

Tadqiqotning maqsadi zamonaviy o'zbek she'riyatida metaforik tafakkur va metaforik ifoda dialektikasi hamda metaforik tafakkurning individual uslublarda voqelanishi muammosini E.Shukur va A.Qutbiddin she'riyati misolida ilmiy tadqiqot etishdan iborat.

Tadqiqotning vazifalari:

metafora va metaforik tafakkur tushunchalarining kelib chiqishi tarixi, badiiy asoslari, ilmiy-nazariy xususiyatlarini yoritish;

metafora va metaforik tafakkurning o'zbek she'riyatida izchil tarzda shakllanib, rivojlanib kelgani, metaforik tafakkurga xos xususiyatlarning milliy zaminga ega ekanini davriy va badiiy-tarixiy omillaridan kelib chiqqan holda asoslash;

Abduvali Qutbiddin va Eshqobil Shukur she'riyatidagi o'ziga xos metaforik tafakkur tarzi, she'r-metafora va individual metaforaga oid jihatlarni ochib berish;

tadqiqot obyekti sifatida olingan she'rlardagi yangi shakl va mazmun izlanishlari, individual obrazlarning metaforik jihatdan aks ettirilishini ilmiy asoslash.

Tadqiqotning obyekti sifatida Abduvali Qutbiddin va Eshqobil Shukurning she'rlari, shuningdek, nazariy fikrlar zaruratiga qarab hamda davr ruhiyatini ochib berish, qiyoslash zarurati bilan boshqa shoirlar ijodiga ham murojaat qilingan.

Tadqiqotning predmetini Abduvali Qutbiddin va Eshqobil Shukur she'riyatidagi an'anaviy va individual metaforalar, metaforik tafakkur tarzidagi she'rlar tashkil qiladi.

Tadqiqotning usullari. Mazkur tadqiqotda struktural, analitik, qiyosiy-tahliliy usullardan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

zamonaviy she'riyatda metaforik tafakkur tushunchasi ilmiy-nazariy jihatdan asoslanib, metaforik tafakkurning ijodkor shuuri va ruhiyatidagi mutanosibligi isbotlangan;

muayyan bir she'rning strukturasini tashkil qilayotgan "faromush bog'", "o'kinch tilak", "qizg'aldoq – ona", "olovli quchoq", "dunyoni qaritish" "yetim qasos", "dard tutgan qabr", "besh yillik o'lim" kabi metaforalar ma'no va tuyg'uning uyg'unligini ta'minlab, Abduvali Qutbiddin va Eshqobil Shukur ijodida individual hodisa bo'lishi asoslangan;

shoirning turkum she'rlarida takror qo'llaniladigan "Osima" obrazining individual metaforaga aylanish jarayoni Abduvali Qutbiddin she'rlari misolida dalillangan;

Eshqobil Shukurning muayyan bir turkumga mansub "Ikki dunyo oralig'idagi qofiyasiz tushlar", "Qaldirg'ochning ko'zyoshlari", "To'qqizinchi fevral", "Anjuman" "Ko'ngil qushlari", "Mamatrayim baxshi" kabi she'rlari ifoda tarzi,

poetic imkoniyatlari va mazmun-mohiyatiga ko'ra alohida metafora ekanligi isbotlanib, "she'r-metafora" tushunchasi ochib berilgan.

Tadqiqotning amaliy natijasi quyidagilardan iborat:

metaforik tafakkur tushunchasini badiiy va ilmiy-nazariy tushuncha, lirikaga xos poetik hodisa sifatida yoritishda va adabiyotshunoslikda yangi nazariy tamoyillarning maydonga kelishida mazkur tadqiqot muhim amaliy ahamiyat kasb etadi;

metaforik tafakkurning badiiy tafakkur, zamonaviy poetika, o'zbek zamonaviy she'riyatidagi faol ijtimoiy hodisalar bilan bog'liqligi, jahoniy poetik hodisaning milliy zaminga egaligi ilmiy tadqiqot va ilmiy o'quv jarayoni uchun xizmat qiladi;

zamonaviy o'zbek adabiyoti, xususan, Abduvali Qutbiddin va Eshqobil Shukur she'riyatini, individual metafora, she'r-metafora tushunchalarini teran anglash uchun nazariy manba vazifasini bajaradi;

Abduvali Qutbiddin va Eshqobil Shukur ijodida aks etgan o'ziga xosliklarning metaforik tafakkur tarzida talqin etilishi, yangi inson qiyofasining metaforik tasvirlari, zamonaviy o'zbek she'riyatida Sharq adabiyotiga xos ijtimoiy-falsafiy, diniy-ma'rifiy mavzularning tahlil etilib, ilmiy xulosalar chiqarilishi yosh avlod ma'naviyati, ilmiy va badiiy tafakkurining takomil topishida faol amaliy mohiyatga ega.

Tadqiqot natijalarining ishonchliligi tadqiqotda keltirilgan yondashuv va metodlar, jahon va o'zbek adabiyotshunosligi yutuqlari asosida nazariy hamda amaliy umumlashmalar chiqarilganligi; struktural, analitik, qiyosiy-tahliliy tahlil usullarining bevosita milliy she'riyat namunalari negizida yangilangani, yangi qirralari ochib berilgani; olingan natijalarning nufuzli ilmiy tashkilotlar, vakolatli tuzilmalar tomonidan tasdiqlangani bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati zamonaviy o'zbek she'riyatida metaforik tafakkur muammosi Eshqobil Shukur va Abduvali Qutbiddin she'rlari misolida ilmiy-nazariy yoritilgani, tadqiqotning amaliy ahamiyati keltirilgan nazariy fikr-mulohazalardan o'zbek adabiyoti va adabiyotshunosligi tarixini o'rganishda, "Adabiyot nazariyasi", "Adabiyotshunoslikka kirish", "Hozirgi o'zbek adabiyoti", "Badiiy tahlil asoslari" kabi fanlarini o'qitishda, shu fanlar bo'yicha darsliklar, o'quv qo'llanmalarini yaratishda tayanch manba bo'lib xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati shundan iboratki, ushbu dissertatsiya ishi materiallaridan adabiyot nazariyasi, badiiy tahlil asoslari, zamonaviy o'zbek adabiyoti bo'yicha maxsus kurs va maxsus seminarlar olib borishda, tayanch doktorantlar, magistrantlar, bakalavr bosqichi talabalarining bilim saviyalarini takomillashtirishda foydalanish mumkin.

Tadqiqot natijalarining joriy qilinishi. "Zamonaviy o'zbek she'riyatida metaforik tafakkur tabiati" (Eshqobil Shukur va Abduvali Qutbiddin she'rlari asosida) mavzusidagi tadqiqot bo'yicha olingan natijalardan:

zamonaviy she'riyatda metaforik tafakkur tushunchasi ilmiy-nazariy jihatdan asoslanib, metaforik tafakkurning ijodkor shuuri va ruhiyatidagi mutanosibligi

isbotlanganiga doir ilmiy xulosalardan Fanlar akademiyasi O‘zbek tili, adabiyoti va folklori institutida bajarilgan OT-F1-030 “O‘zbek adabiyoti durdonalari 100 jildligini nashrga tayyorlash” mavzusidagi fundamental ilmiy loyihada foydalanilgan (Fanlar akademiyasining 2024-yil 2-maydagi 3/1255-981-son ma’lumotnomasi). Natijada zamonaviy o‘zbek she’riyatidagi yangilanishlar, adabiyotshunoslikdagi mavjud ilmiy mulohazalar metafora va metaforik tafakkur tushunchalari bilan to‘ldirish, yangi davr she’riyati borasidagi nazariy qarashlar bilan yanada boyitilgan;

muayyan bir she’rning strukturasi tashkil qilayotgan “faromush bog‘”, “o‘kinch tilak”, “qizg‘aldoq – ona”, “olovli quchoq”, “dunyoni qaritish” “yetim qasos”, “dard tutgan qabr”, “besh yillik o‘lim” kabi metaforalar ma’no va tuyg‘uning uyg‘unligini ta’minlab, Abduvali Qutbiddin va Eshqobil Shukur ijodida individual hodisa bo‘lishi asoslanganiga oid nazariy xulosalar va malakaviy tavsiyalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida bajarilgan OT-F1-030 “O‘zbek adabiyoti tarixi” ko‘p jildlik monografiyani (7 jild) chop etish” mavzusidagi fundamental loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2024-yil 29-yanvardagi 04/1-222-son ma’lumotnomasi). Natijada adabiyotshunoslikda mavjud bo‘lgan metafora borasidagi nazariy qarashlarning muayyan asoslar bilan to‘ldirilishiga xizmat qilgan;

shoirning turkum she’rlarida takror qo‘llaniladigan “Osima” obrazining individual metaforaga aylanish jarayoni Abduvali Qutbiddin she’rlari misolida dalillangani haqidagi ilmiy natija va xulosalardan O‘zbekiston Yozuvchilar uyushmasining She’riyat kengashi hisobot yig‘ilishlarida, yosh ijodkorlarning “Onajonim she’riyat” to‘garagi faoliyatida, mahorat darslarida foydalanilgan (O‘zbekiston Yozuvchilar uyushmasining 2024-yil 26-yanvardagi 01-03/114-son ma’lumotnomasi). Bu orqali yosh ijodkorlarga adabiyot nazariyasi, adabiy tahlil mahoratidan bilim va ko‘nikmalar berilgan;

Eshqobil Shukurning muayyan bir turkumga mansub “Ikki dunyo oralig‘idagi qofiyasiz tushlar”, “Qaldirg‘ochning ko‘zyoshlari”, “To‘qqizinchi fevral”, “Anjuman” “Ko‘ngil qushlari”, “Mamatrayim baxshi” kabi she’rlari ifoda tarzi, poetic imkoniyatlari va mazmun-mohiyatiga ko‘ra alohida metafora ekanligi isbotlanib, “she’r-metafora” tushunchasi ochib berilgani borasidagi natija va xulosalaridan “Madaniyat va ma’rifat” telekanalining “Til millat ko‘zguisi” ko‘rsatuvi hamda “Mahalla” telekanalining “Ziyo darg‘alari” ko‘rsatuvi senariylarini tayyorlashda foydalanilgan (“Madaniyat va ma’rifat” telekanalining 2024-yil 23-yanvardagi 02-16/16-son ma’lumotnomasi, “Mahalla” telekanalining 2024-yil 25-yanvardagi 01-12-77-son ma’lumotnomasi). Natijada ko‘rsatuvlarda berilgan ilmiy xulosalar tomoshabinlarning metafora va metaforik tafakkur bo‘yicha bilimlari oshishiga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari jami 7 ta xalqaro ilmiy-nazariy (jumladan, 1 ta chet elda) anjumanlarda ilmiy jamoatchilik muhokamasidan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mavzusi bo’yicha jami 6 ta ilmiy ish, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 7 ta maqola, shundan, 5 ta respublika hamda 2 ta xorijiy jurnallarda e’lon qilingan.

Tadqiqotning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, oltita fasl, xulosa va foydalanilgan adabiyotlar ro’yxatidan iborat bo’lib, umumiy hajmi 137sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning o’rganilganlik darajasi, maqsadi va vazifalari, obykti va predmeti tavsiflangan, ishning respublika fan va texnologiyalari rivojlanishining ustuvor yo’nalishiga mosligi ko’rsatilgan, tadqiqot usullari, ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish va dissertatsiya tuzilishi bo’yicha ma’lumotlar keltirilgan.

Dissertatsiyaning “**Metaforik tafakkur tabiatining o’ziga xosligi**” deb nomlangan birinchi bobi ikki fasldan tashkil topgan. Birinchi faslda “**She’riyatda badiiy idrokning tadrijiy, ijtimoiy-falsafiy va badiiy estetik asoslari**”masalasi tadqiq qilingan. O‘zbek adabiyotida bir necha asr davom etgan mumtoz she’riyat an’analari XX asr boshiga kelib yangicha ko’rinish oldi. Asr boshlaridagi ijod namunalarida aruz vaznida yozilgan g‘azallar o‘rnini keng qamrovda barmoq she’r tizimi namunalari egallab bordi. Asr oxiriga qadar bu tizim ham yangilandi, sayqallandi, takomillashdi. Ulug‘bek Hamdamov mazkur evrilishlar haqida gapirib, 90-, 2000-yillarda shakllangan yo’nalishning asosiy xususiyatlaridan biri sifatida “voqeabandlikdan, tasvirdan, bayondan deyarli voz kechish va buning o‘rniga metafora va detallarga urg‘u berish”ni ko’rsatadi¹. 70-80-yillarda adabiyotga katta oqim bo’lib kirib kelgan U.Azim, Sh.Rahmon, X.Davron mansub avlod garchi an’anaviylik va vorisiylik tamoyillariga daxl qilmagan bo’lsalar-da, ularning uslubi 60-yillar avlodi bo’lmish E.Vohidov, A.Oripov, R.Parfi, H.Xudoyberdiyeva, O.Matjon kabi shoirlarning so‘z, tashbeh, metafora qo‘llash uslubidan farq qilgani ayon. Undan keyingi avlod Eshqobil Shukur, Abduvali Qutbiddin, Aziz Said, Halima Ahmedova, Zebo Mirzo kabi shoirlarning uslub va qarashlari alohida o‘ziga xoslikni namoyon qiladi.

Xususan, Eshqobil Shukur ijodida davriy yangilanishlarning o‘ziga xos ifodasi aks etdi. Shakl va mazmun jihatdan uning she’rlaridagi metaforalar an’anaviylikka yaqin, biroq yondashuv yo’sini yangichaligi bilan shoir uslubini belgilaydi. She’riyatda shakliy yangiliklar qilgan davrdosh shoirlardan farqli ravishda Eshqobil Shukur dashtning kengligi, qishloqning toza nafasi, an’ana va urf-odatlardagi xalqona ohanglari bilan Vatanni sevishni faqat o‘zigagina xos

¹ Хамдам У. Янгилашиш эҳтиёжи. – Тошкент: Фан, 2007. – Б. 90.

bo'lgan suratda namoyon qildi. Shoir ijodini ijtimoiylashgan ham, liriklashgan deb ham aytib bo'lmaydi. Uning o'zlik, vatanparvarlik, erk mavzusidagi she'rlarida ham lirik bo'yoqdorlik sezilsa, muhabbat, sog'inch, ishq iztirobi kuylangan she'rlarida xalqonalik, el, yurt bilan bog'liq jihatlar ko'rinib turadi.

Abduvali Qutbiddin ijodida esa ruhning holatlari chiziladi, manzara hosil bo'ladi. Shoir metaforadan foydalanishda, ohorli tashbehlarni qo'llashda zamonning tebranishlaridan kuch olgan, ta'sirlangan. O'sha davr she'riyatida diniy-ma'rifiy mavzuga, tasavvufga murojaat qilish birmuncha ortib bordi. Abduvali Qutbiddin she'rlarida tasavvufiy ohanglar ko'p bo'lsa-da, uni butunlay tasavvuf she'riyati yo'lga o'tib ketgan, deb bo'lmaydi. Ushbu yo'nalishdagi shoirlar ijodidan Abduvali Qutbiddin she'rlari ham shakl, ham mazmun jihatdan zamonaviylik va, o'z navbatida, mumtoz adabiyot an'analarini o'zida mujassamlashtirgani bilan ajralib turadi.

Davr inson tafakkurining yangilanishiga ta'sir qilar ekan, uning metaforik tafakkur tarziga ham ta'sir qilishi tabiiy. Bu hol XX asr oxiri, XXI asr boshlaridagi o'zbek she'riyatida yana-da yaqqol ko'zga tashlanadi. Tadqiqotda mazkur hodisani metaforik tafakkur tarzi doirasida alohida tadqiq etish maqsadga muvofiq ekanligi keltirildi. **Metafora tushunchasi faqatgina she'r yoki, umuman, adabiyot bilan cheklanmaydi.** Falsafa va tilshunoslikda u atroflicha o'rganilgan. Nemis faylasufi Georg Vilgelm Fridrix Gegel o'zining "Estetika" asarida metaforaning turlari, qo'llanish doirasini ko'rsatib beradi. Metaforaning badiiy-estetik funksiyalarini, metaforik nutqdagi kechinma tabiati va dinamikasini Firdavsiy, Vergiliy, Shekspir, Geyne, Shiller kabi ijodkorlar asarlari misolida ochib beradi¹. Jorj Lakoff va Mark Jonsonning "Biz yashayotgan metafora" asari bu yo'nalishdagi noyob asarlardan². Jorj Lakoffni hozirgi olimlar Aristoteldan keyin metaforani chuqur o'rgangan olim sifatida e'tirof etishadi. Lakoff nazariyasining o'ziga xosligi shundaki, u metaforani kognitiv semantikada ko'rib chiqadi. **U metaforaga, avvalo, majoziy vosita emas, tabiiy jarayon, kundalik hodisa sifatida qaraydi.** Shuningdek, metaforani faqatgina lingvistik emas, universal hodisa sifatida o'rganadi.

Tafakkur – falsafa fanining o'rganilish obyekti. Metaforik tafakkurga falsafiy tomondan qaralganda ish biroz murakkablik kasb etishi tabiiy. Maqsadimiz she'riyatdagi metaforik tafakkur tabiatini o'rganish ekan, falsafadagi tafakkur haqida eng kamida boshlang'ich taassurotlarga ega bo'lishimiz lozim. Umuman olganda, barcha gumanitar fanlarning o'rganish obyekti inson ekan, har bir fan uni o'z prinsiplari doirasida o'rganadi. Xuddi shu qatorda adabiyot, xususan, she'riyat, uning poetik qiyofasini tadqiq etadi. U.Hamdammov: "Har qanday yaxshi she'r markazida o'zining quvonch va tashvishi, orzu va armoni bilan inson turadi"³, – deganida aynan inson his-tuyg'u va kechinmalarining poetik holatini nazarda tutadi.

Aksariyat she'rda doim metafora bo'lishining asosiy sababi aytilmoqchi bo'lgan fikr yoki tasvirni o'quvchining tasavvur olami orqali teranroq singdirish,

¹ Гегель. Эстетика. Том II. – Москва: Искусство, 1969. – Б. 112-120.

² George Lakoff and Mark Johnson. Metaphors we live by. The University of Chicago press, 1980. – 243 p..

³ Хамдамов У. Бадий тафаккур тадрижи. – Тошкент: Янги аср авлоди, 2002. – Б. 25.

ta'sir doirasini kengaytirishdir. Bunda inson tafakkurining murakkab holatlari metaforik ma'noga ega lisoniy birikmalar orqali sodda va tushunarli holatga keladi. Abdurauf Fitrat o'xshatish va istiora (metafora)ni bir-biridan quyidagicha farqlaydi: "Ikki so'zning har birini o'z ma'nosida qoldirib, bir-birlariga o'xshatilib aytilsa, o'xshatish bo'ladir. Bir so'z o'zining chin ma'nosidan olinib, shunga o'xshagan boshqa bir ma'noda ishlatilsa, istiora bo'ladir"¹. Adabiyotshunos Yoqubjon Is'hoqov esa o'z xususiyatiga ko'ra istiora ikkiga bo'linishini aytadi: 1. Ochiq istiora (yoki istiorai bit-tasreh); 2. Yopiq istiora (yoki istiorai izofiy). Bunda ularning bir-biridan farqi sifatida o'xshatilyotgan narsa tilga olinmay, faqat istioralanuvchi zikr qilinishi hamda istioralanuvchi zikr ham etilmay, uning biror sifati, xulq-atvori, uzv-a'zosi izofat sifatida keltirilishi ko'rsatiladi². Zamonaviy adabiyotdagi metafora hodisasini ham xuddi shunday ikki guruhga (ochiq va yopiq metaforalarga) ajratadigan bo'lsak, bugungi she'riyatda yopiq metaforalar kamdankam holatda qo'llanilishini ko'rish mumkin.

Bobning ikkinchi faslida **"Metaforik tafakkur adabiy-estetik hodisa sifatida"** o'rganilib, avvalo metafora va metaforik tafakkur tushunchalarning tafovut yoki bir xillik tomonlari aniqlab olindi. Professor Jelal Demir va tadqiqotchi O'zge Karakash Yeldirim (Turkiya) bu ikki tushunchani bir vazifaning ifodalovchisi o'laroq ko'rsatadi³. Obidjon Karimov she'riyatda metaforik tafakkur deganda butun she'r davomidagi metaforalarning uzviy bog'langan holda kontekstda badiiy obrazni tashkil etishini nazarda tutadi⁴. Dilshod Xursanov va Maftuna Xolovalar o'zlarining tadqiqot ishlarida dissertatsiyasining bitta faslini aynan metaforik tafakkur bilan bog'laydi⁵. Biroq mazkur ikki ilmiy ishda ham metaforik tafakkurning nazariy ta'rifi, mohiyati to'la ochib berilmagan va bunga ehtiyoj ham sezilmagan. Maftuna Xolova "...boshlang'ich metafora o'zining yasama shingillari bilan kengaya borib, jamiki matnni o'z tarkibiga qo'shib oladi"⁶, – deydi va ushbu hodisani esa shartli ravishda "metaforik tafakkur she'riyati", deya ataydi. Adabiyotshunos Dilmurod Quronov metanimiya haqida gapira turib "metaforik tafakkur" istilohini ishlatadi: "Badiiy adabiyotda, ayniqsa, metaforik tafakkur yetakchilik qilayotgan zamonaviy adabiyotda metonimiya metaforaga nisbatan kamroq uchraydi, o'zining estetik funksiyadorligi jihatidan ham u metaforadan quyiroq turadi"⁷. Olim bu yerda "metaforik tafakkur yetakchilik qilayotgan zamonaviy adabiyot" deganda davr she'riyatidagi tafakkur evrilishlari, she'riyatning tadrijiy rivojidadagi ayni holatni nazarda

¹ Фитрат А. Адабиёт қоидалари. (Нашрга тай.: Ҳ.Болтабоев) – Тошкент: Ўқитувчи. 1995. – Б. 68.

² Исҳоқов Ё. Сўз санъати сўзлиги. – Тошкент: Ўзбекистон НМИУ, 2014. – Б. 50-51.

³ Prof. Dr Celal Demir ve Arş. Gör. Özge Karakaş Yıldırım. Türkçede Metaforlar ve Metaforik Anlatımlar/Afyon Kocatepe Üniversitesi Sosyal Bilimler Dergisi. Cilt: 21. Sayı: 4, Aralık 2019. – S. 1085-1096 .

⁴ Каримов О. Абдулла Орипов шеърлятида метафорик образлар тизими: Филол.фан.номз...дисс. – Тошкент, 2012. – Б. 92.

⁵ Хурсанов Д. Ҳозирги ўзбек шеърлятида хронотоп поэтикаси. Филол. фан. бўйича фалс. д-ри (PhD)... дисс. автореф. Самарқанд, 2020. – 49 б.; Холова М. Ўзбек модерн шеърляти поэтикаси. Филол. фан. бўйича фалс. д-ри (PhD)... дисс. автореф. Самарқанд, 2018. – 51 б.

⁶ Холова М. Модерн шеърда метафорик тафаккур тарзи // Хорижий филология. Самарқанд, 2020. - № 1(74). – Б. 35.

⁷ Куронов Д. Адабиётшунослика кириш. – Тошкент: Халқ мероси, 2004. – Б. 103.

tutadi. Ko‘rinadiki, o‘zbek adabiyotshunosligida “metaforik tafakkur” tushunchasi ba’zi bir holatlar, davr yoki jarayonni ifodalash uchungina ishlatilgan.

Metaforik tafakkur dunyoni anglashning o‘ziga xos yo‘isini bo‘lib, ijodkorning olamga munosabati, idrok ko‘lami, voqelikni qabul qilish tarzi va uni ifodalashda muallif anglamining jamlanmasi demakdir. Mazkur hodisa poetik tafakkurning tarkibiy qismi sanalib, o‘zida lisoniy, mantiqiy, badiiy tafakkurning uyg‘unligini jamlaydi. Metaforik tafakkurga ko‘ra, voqelikni tasvirlashda yoki fikr ifodasida aqliy va zavqiy sezimlar bir butun holda o‘zaro birikib yangi ma’no beradi. Ongimizda mavjud bo‘lgan tushunchaga yangi ma’no yuklanishi, yangi mazmun kasb etishi metaforik tafakkur tabiatining yetakchi xususiyati sanaladi. Metaforik tafakkur tabiatiga xos quyidagi xususiyatlarni ta’kidlab o‘tishni istardik:

a) ifodada majozga tayanish; b) ma’no yaqinligi orasidagi o‘xshashlik; v) tuyg‘uning mantiqiy ifodaga bog‘lanishi; g) tuyg‘u va fikr uyg‘unligiga asoslanish; d) lisoniy badiiy tafakkurning o‘zaro hamohangligi yoki sintezi; e) aqliy tafakkurning badiiyat bilan uzviyligi; j) she’r orqali fikr yuritish; z) ifodada qisqa, lo‘nda va yaxlitlikka erishuv.

Metafora dastlab o‘quv darsliklarida tilshunoslikning bir vositasi sifatida o‘rgatilsa, adabiyotda biroz murakkablashadi, to‘ldiriladi, to‘yintiriladi. So‘zlashuvda metafora tabiiy jarayonning mahsuli sifatida idrok etiladi. Masalan, “*Bu yo‘l Zarafshonga boradimi?*”, “*Kun ham yonib ketdi-ya?*” degan gaplardagi metafora badiiy bo‘yoqdorlikni talab qilmasa-da, mazmunning to‘kis anglanishiga xizmat qiladi. Abduvali Qutbiddinning

Hibs etilganman o‘zimga o‘zim...¹

satri haqida esa bu fikrni aytib bo‘lmaydi. Ruh va vujudning zidligi ko‘rsatilayotgan ushbu holatda hibs etilmoq tushunchasi shunchaki mazmunni to‘ldirish vositasi emas. Bir qaraganda, ruhning vujudga, inson tanasiga “qamalgani” idrok etilishi tabiiy tuyiladi. Ammo turli ko‘rinishdagi nafs tushunchasi ham borki, u ham kishining axloqiga hibs etiladi. Poetik nutqdagi, ya’ni mana shu birgina satrdagi metaforik holat badiiy obraz sifatida gavdalanyapti. So‘zlashuvdagi metaforalar esa (“*Bu yo‘l Zarafshonga boradimi?*”, “*Kun ham yonib ketdi-ya?*”) mazmunning tushunarliroq va soddaroq bo‘lishini ta’minlayapti xolos.

Metaforik tafakkurni dastlab shartli ravishda aqliy jarayon deb oladigan bo‘lsak, uni tasvirlanayotgan obyektlar o‘rtasidagi qiyoslash, taqqoslash holati sifatida tasavvur qilamiz. Ongning o‘xshashlikni izlash jarayonini ham metaforik tafakkur deb berish mumkin. Umuman olganda, o‘rtada deyarli farq yo‘q. Agar metaforik tafakkur bu – aqliy jarayon bo‘lsa, u tabiiy ravishda mantiqiy fikrlashni taqozo qiladi. Bu esa ijod jarayoniga salbiy ta’sir qilishi, his qilish tushunchasidan uzoqlashtirib qo‘yishi mumkin. Biroq she’rga faqatgina hissiy jarayon deb qaralmaydi. Tevarak-atrofdan, tabiatdan, kitoblardan va hayotdan olgan bilim-ko‘nikmalar tuyg‘ular orqali she’rga ko‘chishini hisobga olish kerak. Bundan kelib

¹ Кутбиддин А. Бахтли йил: шеърлар. - Тошкент: Адабиёт ва санъат, 1991. – Б. 47.

chiqadiki, tafakkur tushunchasi singari metaforik tafakkur ham faqatgina aqliy jarayon emas. Bunda aqlning ham, hisning ham ulushi yetarli.

Aslida shoir dunyoni qanday ko‘radi? Qanday idrok etadi? Qanday ifoda qiladi? Bu uch jihat, bir qaraganda, ayro mazmunni tashkil qiladi. Ana shu ayroliklarni birlashtirganda umumiy yaxlitlik kelib chiqadi. Aytganimizdek, bunda tasvirning o‘zi, metaforani tasvir sifatida berishgina yetarli emas. Metaforaning tafakkur tarzidagi aksi ana shu jarayonda aniqroq ko‘rinadi. Bu yerda metafora va metaforik tafakkur tushunchalari o‘rtasidagi tafovut sezila boshlaydi.

Shunday qilib, she‘r orqali fikr yuritish jarayoni, o‘z navbatida, metaforik tafakkur tabiatini hosil qiladi. She‘riyatda metafora badiiy voqelik, poetik hodisa sanalsa, metaforik tafakkurda esa voqelik yoki hodisa emas, ma‘lum bir holat tushuniladi, u she‘rning yana-da jozibali va ta‘sirchan bo‘lishini ta‘minlaydi.

Dissertatsiyaning ikkinchi bobida muammo **“She‘r semantik strukturasi metaforaning o‘rni”** tarzida belgilangan. Bobning birinchi fasli **“Poetik metafora – tuyg‘u va idrok mutanosibli”** deb nomlanib, metaforaning she‘r ruhi va strukturasi ahamiyati ochib berilgan. Metafora tushunish va tushuntirishni osonlashtirishning eng ixcham, aniqva lo‘nda ifoda tarzi sifatida muhim o‘rin tutadi. Deylik, keng ko‘lamdagi tasavvurlarni so‘z orqali ifodalashda metafora ularni siqib, murakkab va mavhum hodisalarni aniq ifodalash orqali tasvirlashni osonlashtiradi. Abduvali Qutbiddinning “Qasam” she‘ridagi tasvirga e‘tibor qaratamiz:

*Faromush bog‘larda sollanib mahzun,
Zarrin sarpolarida davlati fuzun,
Qalbimga ataydi non hamda tuzin,
Yo jonim muhabbat,
Sim-sim-ye, sim-sim,
Mabodo aldasam, qo‘llarim sinsin¹.*

Muhabbatni kuylayotgan shoirlar aksariyat holatlarda mahzun tasvirlarni ifodalashga harakat qiladi. Bu yerdagi “faromush bog‘lar” – o‘quvchini aynan shu holatga olib kiradigan metafora. Bog‘lar faromush bo‘lishining o‘ziyoq voqelikning metaforik holatini ko‘rsatadi. Yorning mahzunligi ham ana shu bog‘larning faromushligidan. Ammo nega “sollanib”? Faqatgina sollanish emas, “zarrin sarpolar” bilan birga “davlati fuzun”lik ham bor. Shunchalik fuzun, ziyoda davlat bilan, zarrin, qimmatbaho sarpolar bilan sollanib kelayotgan yorning mahzun holini anglashga ishtiyoq uyg‘onadi. Nega u faromush bog‘larda kezinyapti? Biz o‘rgangan ertaklar-u dostonlarda, she‘rlar-u g‘azallarda kibr bilan yurib ketayotgan go‘zalga, shunga monand go‘zal bog‘-u rog‘lar, xushchaqchaq chog‘lar tasviri she‘rda boshqacharoq mahzun holatni ifoda qilib kelyapti. Shoir ana‘naviy tasvir yo‘sinidan emas, qahramonning lahzalik holatidagi ruhiyatini ochiqlashga harakat qiladi. Demakki, shoirning ruhida bo‘lgan mahzunlik “davlati fuzun, mol-dunyosi haddan ziyoda” bo‘lgan go‘zalda ham bordek. Ana shu go‘zal “non hamda tuzin” shoirning qalbiga atayapti. Nega aynan qalbiga? Yoki

¹ Кутбиддин А. Найсон. – Тошкент: Адабиёт ва санъат, 1988. – Б. 26.

boshqacharoq savol qo'ysa bo'ladi: Nega shoirning qalbiga muhabbat, e'tibor, g'amxo'rlik, sadoqat bermasdan, atay non ham tuz atayapti? Balki, muhabbat ham, sadoqat ham ana shu "non-tuz"dadir? Xalqimizda "tuz-nasiba" degan tushuncha bor. Bu insonga belgilangan rizqini bildiradi. Agar she'rdagi "non-tuz"ni ham shu ma'noda deb oladigan bo'lsak, shoirning qalbiga atalgan nasibani, ya'ni muhabbatni ham, sadoqatni ham, vafoni ham yor "atamoqda", bermoqda. Demakki, ushbu satrlardagi "sollanish", "zarrin sarpo" va "davlati fuzun"lik ham biz to'g'ridanto'g'ri tushunadigan ma'noda kelmayapti. Bu jumlar mazmun va ifoda tarziga muvofiq metafora sanaladi. Ya'ni shoirning qalbiga taqdir nasibasini ataydigan go'zalning boyligi dunyoviy boylik emas. Ishqdan, vafodan "davlati fuzunlik" – bu.

She'r davomida "*o'kinch tilaklar*", "*sevgining nomidan yoziladigan tilxat*", "*qizg'aldoq – ona*", "*ortimdagi Badaxshon*", "*behamyon, beshon Badaxshon*" kabi metaforik holatlar ham borki, ularning har birida shoirning ruhiyati yorqinroq ko'rinib boraveradi. Oddiy so'zlashuvda bu holatlarni ifodalash birmuncha murakkab va ko'p tafsilot (so'z, tasvir, bayon)ni talab qiladi. She'rning so'nggi bandi:

*So'nggi dam o'zim-la o'chakishsam, hay,
Sohir ko'zlarindan talab etsam may,
Evoh, kekirdagim kesib etsam nay,
Puflasam, kuy yonsa,
Sim-sim-ye, sim-sim,
Mabodo aldasam, qo'llarim sinsin¹.*

O'zi bilan o'zi kelisha olmayotgan, o'ziga o'zi o'chakishib (ziddiyatga borib) turgan shoir eng so'nggi damda, oxirgi lahzada, eng so'nggi diydorda ma'shuqaning ko'zlaridan may talab qilyapti. Xo'sh, bu qanday anglashiladi? Mumtoz adabiyotda ma'shuqaning lablaridan, go'zal suhbat ilinjida may so'rash tarzi bor. Unda ham "talab etish" emas, "so'rash". Nega bu yerda shoir ma'shuqaning ko'zlaridan may talab etyapti. Talqinni turlicha ifodalash mumkin: a) ma'shuqaning ko'zyoshlari nazarda tutilyapti; b) ko'z nuri, nigohlarini shoirdan uzmaslik holati; v) "ko'z kosasiga mehr-muhabbatni jamlab, may kabi tutsam", – degan ta'kid; g) ko'z kosasi, ya'ni jom. Bilamizki, tasavvuf she'riyatida jom – ishqqa to'ldirilgan jom timsollari yor vasfidan bahramand bo'lish ma'nosida ko'p qo'llaniladi. May to'ldirilgan jomda yorning yuzini ko'rish bu – Ollohga bo'lgan ishqqa to'la yurak bilan Unga yetishish istagidir; d) Ma'shuqaning nazarini talab qilish (to'g'rirog'i, tilash) nazarda tutilyapti. Shoirning nuqtayi nazari va har bir o'quvchi uni o'z ruhiyatiga, saviyasi va didiga mos qabul qilishini ham esdan chiqarmaslik lozim. Demak, hissiy xulosa ham mutlaq emas.

Shoirning o'z kekirdagini kesib "*nay etishi*", nay yasashi holati esa shakl jihatdan ham, mazmun jihatdan ham murakkab metaforani hosil qiladi. Kekirdakdan olinadigan nafasni Ishq havosidan to'yinishga qiyoslaydigan bo'lsak, aynan bu Ishqdan xabar beradigan mujda – "kuy yonishi" ham tabiiydir.

¹ Кутбиддин А. Найсон. – Тошкент: Адабиёт ва санъат, 1988. – Б. 26.

Muhabbat havosidan to‘yingan nay Ishq haqida kuylaydi. Endi ana shu tasvirni metaforasiz, keng holatda tasvirlab ko‘ramiz:

Eng so‘nggi damda, senga yetishish yetishmaslik mahol bo‘lib turgan pallada o‘zim bilan o‘zim kelisholmay, ziddiyatga borib, o‘chakishib tursam, / Ko‘zlarining nuri, menga qaratilgan nigohlaring may bo‘lsa-yu, men ana shu mayni istasam, / So‘ngra o‘zinning kekirdagimni kessam va undan nay yasasam, keyin esa o‘sha nayni puflaganimda kuy taralsa... Metaforasiz, asl mazmun shunday. Ko‘rinadiki, oxirgi satrlar mantiqqa tamomanzid. O‘z kekirdagimni kesib yasagan nayni o‘zim (!) puflasam. Real mazmun umuman ishonchli emas. Bundan kelib chiqadiki, voqelikni metaforalar yordamida qisqa va lo‘nda, shu bilan birga, yana-da mazmunli tarzda tushuntirish va tushunish mumkin.

Eshqobil Shukurning “Nomukammallik” she‘ridan:

*Chorlading...
Ovozsiz oqqanda yo‘llar,
Chorlading – hilpirab
Bayroqqa aylandi qo‘llar¹.*

She‘rni o‘qir ekanmiz, tasavvurimizdagi uzun yo‘lni sokingina oqayotgan tekis daryoga qiyoslaymiz. Tinch, osoyishta va go‘yoki tuganmas daryo. Mana shu joyda metaforik holat yuzaga keladi. Yo‘l suv o‘zani(ariq, anhor, daryo)ga o‘xshatilyapti. “*Oqqan yo‘l*” – metafora. “*Qo‘lning bayroqqa aylanishi*” niesa real holat emas, shartli ravishda taslimlik belgisi, ma‘nosida qabul qilamiz. Bu yerda rozilik belgisi bo‘lishi mumkin. Lekin har holda “bayroq ko‘tarib chaqirish” degan mazmun yo‘qligi aniqroq. She‘rda, shuningdek, “*qarg‘ishlarning shamollari*”, “*nafratning is bosgan gullari*”, “*qora shamol bilan quvlash*”, “*kun va tunning ozib ketishi*”, “*ruhning manfaati*” kabi ko‘plab metaforik holatlar ham borki, ularning aksariyatini she‘rning butun holatida (kontekstda) tushunish, his qilish osonroq. Metaforaning o‘zini kontekstdan “yulib olib” o‘qiganimizda esa ma‘nosiz so‘z birikmalari kabi taassurot qoldiradi.

Metaforaning she‘r strukturasiidagi o‘rnini aniqlashda bir qancha xususiyatlarni yodda tutish lozim bo‘ladi. Shunday qilib, metafora quyidagi jihatlarni o‘z ichiga oladi:

Metafora – tafakkur bilan bog‘liq shakl hodisasi;

Metafora – muallif uslubini ko‘rsatuvchi poetik vosita;

Metaforada dunyoni anglashning o‘ziga xos usuli akslanadi;

Metafora badiiy matnda mavjud til qonuniyatlarini o‘zida birlashtirgan kichik lisoniy birlikdir;

Metafora – muallif lisoniy tafakkurining so‘zda zohir bo‘lishi;

Metaforada etnosning o‘ziga xosligi aks etadi.

Ushbu bobning ikkinchi fasli “**Abduvali Qutbiddin she‘rlarida individual metafora**” deb nomlanib, she‘riyatdagi an‘anaviy obrazlar, umumiy istioralardan tashqari, shoir o‘zi yaratgan metaforik obraz vositasida ijodiy individualligini namoyon etishi ko‘rsatib berilgan. Folklorshunos olim Shomirza Turdimov

¹ Шукуров Э. Сочлари сумбул-сумбул... – Тошкент: Адабиёт ва санъат, 1988. – Б. 27.

adabiyotdagi ramzlarni shartli ravishda ildiz va vaziyat ramzlar tipiga ajratib ko'rsatish mumkinligini aytadi¹. Bunda olim ildiz ramzlar deganda an'anaviylikni, vaziyat ramzlar deganda esa individuallikni nazarda tutadi. Undan avvalroq esa Asqarali Sharopov Navoiy lirikasidagi an'anaviy va ramziy obrazlarning spetsifikasi jihatdan tadqiq etish lozimligini aytadi². Bunda "ramziy obraz" deganda an'anaviy bo'lmagan, shoirning o'zi yaratgan obrazlarni nazarda tutadi. Olim "Ta'viz-ul oshiqin" ("Oshiqlar tumori") devoni haqida gapirib, "Ogahiy an'anaviy obrazlardan faqat poetik ramz sifatida foydalanibgina qolmay, o'zi ham yangi-yangi ramziy obrazlar izladi", –deydi³. A.Sharopovning ushbu fikri yuqoridagi shartli bo'linishga to'la mos keladi. Bu bo'linishni metafora misolida keyinchalik adabiyotshunos Bahodir Sarimsoqov ta'kidlagan⁴. Mazkur ajratish tilshunoslikda ham mavjud bo'lib, professor Nizomiddin Mahmudov ham ularni ikkiga ajratadi: 1. Individual-muallif o'xshatishlari yoki erkin o'xshatishlar; 2. Umumxalq yoki turg'un (doimiy) o'xshatishlar⁵.

Yuqoridagi uchta holatda ham ramzlar, metaforalar, o'xshatishlar ikki turga ajratilar ekan, mohiyat yagonaligicha qolaveradi. Bir-biridan to'la ajratmagan holda metaforalarni ham ikki tur sifatida ko'rsatish mumkin:

1. An'anaviy metaforalar;
2. Individual metaforalar.

Aslini olganda, an'anaviy metafora ishlatib ham voqelikka nisbatan subyektiv bahoni berish mumkin. Lekin bunda, o'z nomi bilan aytilayotganidek, metaforalar an'anaviy bo'ladi. Shundan kelib chiqib, individual metafora ijodkorning dunyoni qanday idrok qilayotganini yana-da aniqroq ko'rsatib turadi, deyish mumkin. Tadqiqotning ushbu faslida Abduvali Qutbiddin ijodidagi individual metaforalar haqida so'z boradi. Shu boisdan bitta metaforik obrazning o'nlab she'rlarda takror kelishi hisobiga tahlilda ham ushbu takrorning, ya'ni Osima obrazining ko'p bora ta'kidlanishini inobatga olish lozim bo'ladi.

Osima – Abduvali Qutbiddin she'riyatida ko'p takrorlanuvchi metaforik obraz. Ushbu obraz qatnashgan she'rlarning aksariyatida Osimaga murojaat qilinadi. Zamonaviy she'riyatimizda murojaatga qurilgan she'rlar ko'p. "*Ko'ngil, sen bunchalar nega, / Kishanlar birla do'stlashding?*" (Cho'lpon), "*Yurak, sensan mening sozim*" (U.Nosir), "*Qachon xalq bo'lasan, sen, ey olomon?*" (A.Oripov), "*Qolgan bo'lsa biror zil tosh, / Bolam, kuchim yetmagandir...*" (U.Azim), "*O'tinchim tepamda yig'lama uzoq, / Lola, lolajonim, lolaqizg'aldoq*" (M.Yusuf) kabi satrlardagi murojaatlar shu she'r doirasida aytiladi va aksariyat hollarda boshqa she'rlarda takrorlanmaydi. Abduvali Qutbiddin "Osima"ga murojaati esa bir necha o'nlab she'rlarida takror kelaveradi. Ushbu murojaatlarda ba'zan

¹ Турдимов Ш. Поэтические символы в узбекских народных лирических песнях. Автореф. дисс. канд. фил. наук. – Ташкент, 1987. – С. 9.

² Шаропов А. Оламлар ичра оламлар. – Тошкент: Адабиёт ва санъат, 1978. – Б.124.

³ Шаропов А. Оламлар ичра оламлар. – Тошкент: Адабиёт ва санъат, 1978. – Б.126.

⁴ Саримсоқов Б. Бадийлик асослари ва мезонлари. (Тўпл. Ҳ.Аҳмедов) – Тошкент: Bookmany print, 2022. – Б. 51.

⁵ Маҳмудов Н. Ўхшатишларнинг тил ва нутқдаги ўрни / Тил тилсими тадқиқи. – Тошкент: Мумтоз сўз, 2017. –Б. 161.

umid, ba'zan taskin ilinji, ba'zi hollarda esa to'g'ridanto'g'ri ayol kishiga qarata aytilishi (ismga yaqin) holatlari ham uchraydi:

Osima!
Bizga yot tevarak – chovut,
Atrof qisirlaydi.
Qisadi – panja,
Yupunsan, kiygali sovuting yo 'qmi,
Jirkanchdir iskanja¹.

Bu yerda Osimaga murojaatbilanbirga, shuningdek, bir butunlikni his qilish holati ham bor: tevarak – chovut “senga yot...” emas, “bizga yot...”. Shoir o'zini ham Osimaning yonida ifoda qilyapti. Shu bilan birga, Osimani asrash, uni “jirkanch iskanja”dan ehtiyot qilish istagi bor. **Mazkur she'rda ko'ngil metaforik holatda Osimaga aylanib ketyapti. Osima – shoir yaratgan ideal obraz.** O'sha ideal obraz faqat uninggina xayollarida, demakki, uninggina she'rlarida mavjud. Mana shu yerda Osima obraziga yuklangan sirning jilvalari ko'rina boshlaydi. **Ideal obraz metaforik holatda an'anaviylikdan chiqib, to'la individuallikka o'tadi.**Inson tafakkuridagi voqelikning estetik idealga aylanish jarayoni individual metafora sifatida bo'y ko'rsatyapti. Osima orqali Abduvali Qutbiddin o'z idealini yaratmoqchi bo'lgan, desak, bu ideal faqatgina shoirning emas, tildantilga, qondanqonga, gendangenga o'tib kelayotgan mezonlarning umumlashgan ifodasi deyish mumkin. Bu ifodani esa shoir umumlashtirgan. Uning individualligi aynan mana shu yerda.

Shu o'rinda Osima ismining lug'aviy ma'nosini ham keltirib o'tish joiz. Manbalarda bu so'zning ma'nosi “qo'riqlangan, himoyaga olingan yoki iffatli” tarzida keltirilgan². Demakki, ismning o'zida ham atay olingandek birmuncha mavhumlik bor. Ushbu obraz qatnashgan har bitta she'rda unga ma'lum bir yuk yuklanadi. Sir mana shu yerda ochila boshlaydi.

Ichikdim. Sog'indim seni, shekilli,
Xo'rligim keltirar g'alati gina.
Nimaga odamlar shod, hurram, mamnun,
Bizlar odammasmi,
Osima?!

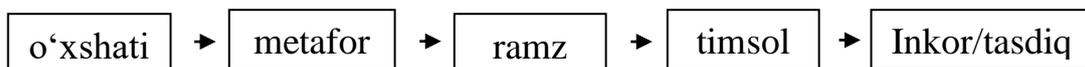
Aynan ana shu so'nggi satrda Osimaning kimligi bir qadar anglashilgandek. Birinchi banddagi “*Osima – sen kimning qizi?*” so'rog'i birgina bu she'rga tegishli emas. Umuman, boshqa she'rlardagi osimalarning mohiyati anglanadi bu yerda. Ilviragan ko'rpa, ilviragan yostiq, o'yga ham, uyga ham sig'mayotgan oshiq holati. Hatto qarg'ishi ham duoga yo'g'rilib ketadigan oshiqning Osimaga munosabati shu yerda yana-da ochiqlanadi. “*Bizlar odammasmi, / Osima?!.*” Oshiq ham, ma'shuqa ham hech kimga o'xshamaydi, ular bu yerning odami emas.

Sh.Turdimov adabiyotdagi biror bir metafora (istiora)ning timsoliy mazmun kasb etishi uchun quyidagi bosqichlarni o'tishi lozimligi aytadi³:

¹ Кутбиддин А. Хаёл кечаси. – Тошкент: Ёзувчи, 1994. – Б. 24.

² Бегматов Э. Ўзбек исмлари маъноси. — Тошкент: ЎзМЭ, 2007. – Б. 328.

³ Ш.Турдимовнинг “Сўз табиати” маколasi қўлёзмасидан.



Bu yerda obraz avval o'xshatish bo'lib kelishi ko'rinyapti. Ya'ni “-dek”, “-day” qo'shimchalari “kabi”, “singari” so'zlari bilan qo'shilib, o'xshatuvchi so'z o'xshatilmishning ma'lum bir xususiyatlarini aks ettiradi. So'ngra o'xshatuvchi va o'xshatilmish so'zlari yaxlitlanib, matnda o'xshatuvchi so'zning o'zi qoladi va u metafora (istiora)ga aylanadi. Metafora esa bora-bora matn talabi yoki jarayon zaruratidan kelib chiqib, ramz sifatida ko'rsatiladi. Ramz esa vaqtlar o'tib timsol darajasiga ko'tariladi. **Agar Osimani Abduvali Qutbiddin she'rlari doirasidagi (individual) timsol deyidigan bo'lsak, timsol darajasiga borish uchun u avval ramziy ma'no kasb etishi, undan ham avval metaforik holatda bo'lishi kerakligini ham yodda tutmoq lozim. Metaforik holatni ushbu obraz o'ziqatnashgan har bitta she'r doirasida o'tab bo'lgan.** Ya'ni o'sha she'rlarning har birida obrazga u yoki bu mazmun yuklangan. Umumiy holatda esa umid, taskin va orzuning yaxlit ifodasi. Bu ifodani bir nechta o'xshatishlarga asoslangan, o'sha o'xshatishlar yaxlitlangan metaforik obraz deyish mumkin.

Endi Osimaning ramz va timsol borasidagi taqdiriga keladigan bo'lsak, bu jarayonni mazkur obrazning vaqt o'tib matn doirasidan chiqishi belgilaydi. Xuddi Jo'lomon, Nayman ona, Layli, Shirin kabi. O'shanda Osimani faqatgina Abduvali Qutbiddin she'rlari doirasida emas, umumiy mazmundagi ramz yoki timsol desak bo'ladi. **Hozircha u – individual metafora.**

Tadqiqotning uchinchi bobi “**Lirikada shakl va mazmun uyg'unligi**” deb nomlangan. Uning birinchi faslida “**She'riyatda sodda va kengaygan metafora**” masalasi o'rganilgan. She'rdagi metaforalar kamdankam hollarda bitta so'z yoki bitta jumladan iborat bo'ladi. Aksariyat hollarda metaforalar murakkab shaklda keladi. Bir nechta obraz yoki metaforik holatlarning bitta metaforaga tizilishi uning ifodaviyligini yana-da oshiradi.

R.Qo'ng'urov metaforalarni tuzilishiga ko'ra ikki guruhga ajratadi:

1. Sodda metaforalar. 2. Kengaygan metaforalar¹.

Shuningdek, ushbu bo'linish lingvistikada boshqa olimlar tomonidan ham xuddi shu ko'rinishda guruhlarga ajratilgan². B.Umurqulov esa bu ikki turga quyidagicha ta'rif beradi: “Sodda metafora shaklan bir so'zdan; kengaygan metafora birdan ortiq so'zdan iborat”³. Ammo “birdan ortiq so'z” tushunchasini shunchaki so'zlar jamlanmasi deya tushunmaslik lozim. Ya'ni metaforik ma'noni ifodalab kelayotgan birdan ortiq har qanday so'z ham kengaygan metafora bo'la olmaydi. “Kengaygan metaforalarning xarakterli xususiyati shundaki, so'z metafora o'zi bog'lanib kelayotgan so'z bilan mustahkam aloqaga kirishishi

¹ Кўнғуров Р. Ўзбек тилининг тасвирий воситалари. – Тошкент: Фан, 1977. –Б. 16.

² Султонсаидова С, Шарипова Ў. Ўзбек тили стилистикаси. – Тошкент: Юрист-медиа маркази. 2019. – Б. 68.; Умурқулов Б. Поэтик нутқ лексикаси. –Тошкент: Фан, 1990. – Б.64.; Сувонова Р.А. Метафоры и его функционально-стилистические особенности в поэме Эркина Вохидова // Ученый XXI века. – Шеффилд, 2019.- № 5-2 (52). – С. 53.

³ Умурқулов Б. Поэтик нутқ лексикаси. –Тошкент: Фан, 1990. – Б.64.

natijasida metaforik ma'no ifodalaydi"¹. Kengaygan metaforada turli metaforik tasvirlar bir-biriga bog'lanib turishi yoki bir-birini to'ldirishi lozim bo'ladi. She'rda u ba'zan jumlar, ba'zan satrlar, ba'zi hollarda esa bir nechta satrlarni qamrab olishi mumkin. Shu boisdan ba'zan bir nechta sodda metaforalarning birikishidan ham hosil bo'ladi. Ba'zida kichik o'xshatish va metaforalar ham birikib kengaygan metaforani tashkil qiladi. Eshqobil Shukurning "Umr" she'ri:

*Bir qo'shiq keltirdi meni bu yerga,
Keltirdi bir uzuq novdaga qo'shib.
Kech kuz gulga kirar yetti qobirg'am,
Meni olib ketar yana bir qo'shiq².*

She'r bor-yo'g'i to'rt qatordan iborat. Undagi metaforalar dastlab sodda shaklda tahlil qilinsa, eng birinchi navbatda "qo'shiq" so'zining "keltirdi" va "olib ketar" fe'llari orqali shaxslantirilgani, ya'ni metaforik holatga kelganini ko'ramiz. Ammo bu so'z she'rning ikki o'rnida ikki xil ma'noni anglatayotgani sababli undan oldingi aniqlovchi ham qo'shib bir jumla sifatida qabul qilinadi. She'rdagi kengaygan metaforalarni sanab chiqamiz: "**Bir qo'shiq**" – alla; "**Uzuq novda**" – beshik; "**Kech kuz**" – umrning oxiri; "**Yana bir qo'shiq**" – janoza. Bu yerda "*bir qo'shiq*" va "*yana bir qo'shiq*" jumlarini alohida keltirganimizning sababi, mazkur metaforalar shaklan bir xil bo'lsa-da, ifodalayotgan mazmuni ikki xildir.

Shoirning "Nega yig'layapsiz..." deb boshlanadigan she'rda metaforalarham shakl, ham mazmun jihatdan kengayganini ko'ramiz:

*Nega yig'layapsiz, qo'llarim?
Oyoqlarim, nega
Yulib tashlayapsiz tirnog'ingizni?
Bor-yo'g'i uch ming yil yashadik hali
Tosh asrida, temir asrida.
Nega yig'layapsiz, qo'llarim,
Oyoqlarim, nega yig'laysiz?
Hali manzil uzoq odam asriga³.*

Ushbu she'rda, yuqorida aytganimizdek, ham shakl, ham mazmun jihatdan kengaygan ikkita metafora bor: 1. "**Bor-yo'g'i uch ming yil yashadik hali**" – odamzod paydo bo'lganiga uch ming yil bo'ldi. 2. "**Hali manzil uzoq odam asriga**" – odam bekam-u ko'st yashaydigan davr hali kelmaydi. Ushbu satr haqidagi yana bir talqin shundan iboratki, shoir bu yerda o'z-o'ziga murojaat qilib, butun Odam farzandlarining azob-uqubati va bu uqubatlarning davomli ekanligiga, inson odamiylikning eng yuqori cho'qqisida bo'lishi kerak bo'lgan davrga urg'u beryapti. Ya'ni "odam bekam-u ko'st yashaydigan davr"ni jannat sog'inchi deb ham ifodalashimiz mumkin bo'ladi. Jannatda odamning kam-u ko'sti bo'lmasligi "odam asri" ishorasi bilan berilyapti.

Mana shu ikki misol yuqorida kengaygan metaforaga berilgan ta'rifni badiiy jihatdan yana-da boyitadi va to'ldiradi. Ya'ni kengaygan metafora leksikologik

¹ Умурқулов Б. Ўша манба. – Б.64.

² Шукур Э. Яшил қушлар. – Тошкент: Ёзувчи, 1995. – Б. 106.

³ Шукур Э. Яшил қушлар. – Тошкент: Ёзувчи, 1995. – Б. 62.

tomondan ikki yoki undan ortiq soʻz bilan ifodalanishi aytiladi. Badiiy tahlilda esa u faqatgina soʻzlar soniga qarab belgilanmaydi. Uning mazmuni, ifoda yoʻsini, tasvir imkoniyatlarida ham kengayishi koʻrinadi. “O, meni yigʻlatma” deb boshlanuvchi sheʼrda ham bir necha kengaygan metaforalarni koʻrishimiz mumkin. Masalan, *“Yomon tushlar koʻrgan namozshomgul”* – “kuni yomon oʻtgan gul” metaforasi. Bu metaforaning “kuni yomon oʻtgan” mazmunida ifoda qilayotganimizning sababi namozshomgulning kun qorayganda ochilib, kechasi bilan yashnab turadigan, quyosh chiqqanda esa yana oʻz holiga – ochilmagan holatiga qaytadigan gul ekanligidir. Bu gulning *“yomon tushlar koʻrishi”* holati esa tushning odatiy tunda emas, kunduz kuni koʻrganiga ishora. Undan keyingi kengaygan metaforalarni navbatma-navbat keltiramiz:

“Men poyipatagingboʻlay” – “iltimos qilaman, yolvoraman”; *“Otingdan aylanay”* – izhor (isingini eshitsam, mamnun boʻladigan darajada sevaman); *“Uhtortsang,ustuniquarfalakning”* – “sen xomush boʻlsang, butun dunyo, hatto falak ham bezovta”; *“Koʻkrak qafasiga ayolning yuragi qoʻyilgan erkak”* – “koʻngli boʻsh odam”.

Shunday qilib, tilshunoslikda birdan ortiq soʻzdan iborat barcha metaforalar kengaygan metafora sifatida koʻrsatilsa, badiiyatdagi kengaygan metaforalar faqatgina soʻzlar soniga qarab belgilanmaydi. Uning leksik-semantik mazmuni, ifoda yoʻsini, tasvir imkoniyatlari ham kengayadi.

Bobning keyingi faslida **“Eshqobil Shukur ijodida “sheʼr-metafora” hodisasi”** tadqiq qilingan. Sheʼrdagi fikr ifodasida mazmun bir nechta metaforaga jo boʻlishi va natijada butun bir sheʼr yaxlit metaforaga aylanishi koʻrsatilib, nazariy asoslari keltirilgan. Oʻzbek adabiyotida shunday sheʼrlar borki, ularni metaforik tahlil qilganda yaxlit satrlar, butun boshli band yoki sheʼrning oʻzini olishga toʻgʻri keladi. Bunda metaforalanayotgan obyekt sifatida bir jumla yoki soʻz emas, holat qabul qilinadi. Masalan, Abdulla Oripovning mashhur *“Tilla baliqcha”* sheʼri (sheʼrning asosi “tilla baliqcha – gʻaflatdagi odam” metaforasi hisoblanadi), Usmon Azimning *“Yomgʻir haqida ballada”*si (yomgʻir – oshiq), Abduvali Qutbiddinning *“Subhlar hoʻplaydi...”* deb boshlanuvchi (birinchi aprel – yolgʻon aytiladigan kun) va shu kabi sheʼrlarda metafora butun bir sheʼrning oʻzida namoyon boʻladi. Bu kabi sheʼrlar, ayniqsa, Eshqobil Shukur ijodida koʻp uchraydi.

Biz odatda filologik (lingvistik yoki badiiy) tahlillarda ishlatiladigan metaforalarni shartli ravishda “soʻz-metafora” deb olamiz. Chunki bu holatda soʻzlashuvdagi gap yoki tahlil etilayotgan badiiy asar (bizning tahlilimizda – sheʼr) tarkibidagi bir soʻzning metaforalanish holatini koʻramiz. Yana shunday metaforalar borki, ular bir soʻzdan emas, ikki yoki undan ortiq soʻzdan, asosan, jumladan iborat boʻladi. Buni esa shartli tarzda “birikma – metafora” deb olamiz. Aslida, “soʻz-metafora” yoki “birikma-metafora” degan qarashlar adabiyotshunoslikda avvaldan bor. Faqat biz uni bu soʻzlar bilan emas, oddiygina metafora deb ishlatamiz. Eshqobil Shukurning *“Ikki dunyo oraligʻidagi qofiyasiz tushlar”* turkumiga kirgan quyidagi sheʼridagi metaforalar, tashbehtar, oʻxshatishlarning barchasi bitta metaforik holatni ochib berishga xizmat qilyapti:

*Osmon balchig'ida notavon qushday
Uchib borayotir xaroba bir uy.
Toptalgan erk kabi, kuygan kitobday
Uchib borayotir xaroba bir uy.
Odamlarin yerga lash-lushday tashlab
Ko'chib borayotir xaroba bir uy¹.*

Mazkur she'rning o'zi butunligicha bitta metafora bo'la oladi. She'rdagi bosh metaforik holat – “xaroba uy” asosni tashkil qiladi. Garchi she'rda kelayotgan “osmon balchig'i”, “notavon qush”, “kuygan kitob” kabi o'xshatish va metaforalar o'z holicha ham ma'lum bir tasvirni bera olsa-da, bosh maqsad “xaroba uy – o'tayotgan umr” metaforasini ochib berishga xizmat qilyapti. Xaroba uyni o'tayotgan umr sifatida qabul qilganimizda esa “uchib borish”, “ko'chib borish”, “yerga tashlangan odamlar” kabi holatlar ham anglashilib boradi. She'r “Ikki dunyo oralig'idagi qofiyasiz tushlar” turkumidan olinganini inobatga olsak, asosiy metaforik holat yana-da teranroq gavdalanadi.

Tadqiqotda “she'r-metafora” tushunchasining “ko'p qatlamli metafora” yoki “bitta she'rda bir nechta metaforalarning kelishi” holatlaridan tafovutlari ham ochib berilgan. Shoirning “*Ko'ngil qushlari*” she'ridan parcha keltirishdan oldin nomning o'ziyoq metaforadan iboratligini ta'kidlab o'tmoqchimiz. Mohiyatan she'r ana shu metaforaga qurilgan.

*“Bu qushlar – ko'r qushlar, tug'ma ko'r qushlar,
O'ttiz yil boqayapman yurak yedirib.
Arslon o'z bolasin turganday tishlab,
Turar tumshuqlarin dilga botirib...”²*

She'rning birinchi va so'nggi bandida lirik qahramonning ayolga murojaati ham borki, bu tahlil davomida “she'r-metafora” tushunchasidan biroz chalg'itishi mumkin, biroq o'sha murojaat-u boshqa metaforalar ham “ko'ngil qushlari”ni ifodalashdek bosh maqsadga bo'ysundirilgan.

Tilshunos olim, professor D.Xudoyberganova o'zbek tilidagi badiiy matnlarning antroposentrik talqinini tadqiq etar ekan, “metaforik mazmunli matnlar” jumlasini ishlatadi³. Bu yerda gap faqatgina matndagi metaforalar emas, o'sha matnning o'zi ham metaforik mazmun kasb etishi haqida ketyapti. Olimaning fikricha, matn semantikasida mavjud bo'lgan kognitiv metaforalarni ularning til sathiga ko'ra tasnifi asosida tahlil qilish lozim. Ya'ni: a) so'z shaklidagi metaforalar; b) so'z birikmasi shaklidagi metaforalar; v) gap shaklidagi metaforalar; g) mikromatn shaklidagi metaforalar⁴.

Rossiyalik shoir va publitsist Y.Stepanov “Neva” jurnalida chop etilgan maqolasida “she'r-metafora” iborasini “стихотворение-метафора/мегаметафора” tarzida ishlatadi⁵. Y.Stepanov maqolada Gennadiy Ayga va Viktor Sosnorani rus

¹ Шукур Э. Яшил қушлар. – Тошкент: Ёзувчи, 1995. – Б. 63.

² Шукур Э. Яшил қушлар. – Тошкент: Ёзувчи, 1995. – Б. 54.

³ Худайбергано́ва Д. Матнинг антропоцентриқ тадқиқи. – Тошкент: Фан, 2013. – Б.61.

⁴ O'sha manba. – Б.50.

⁵ Степанов Е. Стихотворения-метафоры Геннадия Айги, Виктора Сосноры и Валерия Прокошина // Нева.– СПб, 2021. - № 8. 2021. – С. 213-220.

she'riyatida yangi yo'nalish yaratgan shoirlar sifatida ko'rsatib, aynan "megametafora" istilohini qo'llaydi. Y.Stepanov "стихотворение – метафора / мегаметафора" iborasiga ham, "megametafora" istilohiga ham izoh bermaydi. Maqoladagi G.Ayga va V.Sosnora she'rlaridan berilgan misollar esa biz yuqorida "she'r-metafora" atamasiga ko'rsatgan ta'riflarimizga yaqin keladi. Maqolada "stixotvoreniye-metafora" iborasiga sinonim sifatida qo'llangan "megametafora" atamasi biroz bahsli. Fikrimizcha, "mega" frazasini katta, ulkan, yirik ma'nosida oladigan bo'lsak, megametaforani shakl bilan bog'liq hodisa sifatida tushunish mumkin bo'ladi. Demak, katta mazmunni o'zida jamlagan kichik lug'aviy birliklar sifatida qaralsa, mazmunni anglash osonroq kechadi. Rus tilshunos olimlari Zoya Rezanova va Konstantin Shilyayevning hammualliflikda yozilgan maqolasida¹ bu tushuncha kengaytirilgan metafora sifatida qo'llanadi. Ular bir nechta metafora va badiiy san'atlarning yig'indisini megametafora sifatida ko'rsatib, Jek London romanlari asosida tahlil qiladi. Demak, bu atamaning she'riyatga to'la daxldorligi hali o'z asosini topmagan.

Adabiyotshunos O.Karimov Abdulla Oripov she'riyatidagi metaforik tizimlarni tahlil qilish jarayonida "she'r-metafora" degan atamani qo'llamay turib ham shu mazmundagi fikrni bildiradi. "...Ayrim hollarda she'r to'laligicha bitta metaforani, metaforik obrazni yaratishga safarbar etilgan bo'ladi. Tabiiyki, bu holda she'rda ishlatilgan boshqa badiiy vositalar, jumladan, boshqa metaforalar ham o'sha bosh maqsadga bo'ysundiriladi", – deydi olim².

"She'r-metafora" tushunchasiga sintaktik tomondan qaralganda "izohlovchi-izohlanmish" munosabati yuzaga keladi. Tilshunoslikda aynan mazkur holatga quyidagicha izoh berilgan: "Izohlovchi va izohlanmish umumiy va aniq ma'noni bildiruvchi turdosh otdan iborat bo'lsa, aniq ma'noni bildiruvchi ot izohlovchi, umumiy ma'noni bildiruvchi ot izohlanmish bo'ladi. Yozuvda ular orasiga chiziqcha qo'yiladi"³. Bu yerda asosiy e'tibor "metafora"ga qaratilayotgani sababli ("so'z-metafora", "jumla-metafora") "she'r" so'zi izohlovchi hisoblanadi.

Demak, "she'r-metafora" tushunchasining sintaktik isbotidan so'ng unga badiiy talqin jihatidan quyidagicha ta'rif beramiz: she'r-metafora – bu she'rdagi bir nechta badiiy san'atlar va metaforalar she'ring asosini tashkil qiluvchi bitta metaforani izohlashga xizmat qilishidir. Bunda she'ring o'ziga butunligicha bitta metafora deb qaraladi. She'ring ichidagi metaforalar ajratib olinganda ham o'sha bosh metaforaga bo'ysundiriladi.

¹ Rezanova Z., Shilyaev K. Megametaphor as a coherence and cohesion device in a cycle of literary texts // The Poznan Society for the Advancement of Arts and Sciences.– Poznan, PL ISSN 0079-4740. – Pp. 31-39.

² Каримов О. Абдулла Орипов шеъриятида метафорик образлар тизими: Филол. фан. номз... дисс... – Тошкент, 2012. – Б. 42-45.

³ Менглиев Б., Холиёров Ў. Ўзбек тилидан универсал қўлланма. – Тошкент: Фан, 2008. – Б. 258-259.

XULOSA

1. Davr va adabiyot o‘zaro chambarchas bog‘liq ijtimoiy, madaniy va ma‘naviy voqelik sanaladi. Shunday ekan, davriy o‘zgarishlar poetik idrok ko‘lamining kengayishiga va sifat jihatidan yangilanishiga zamin bo‘lib xizmat qildi. Badiiy tafakkurdagi evrilishlar, xususan, XX asr oxiri, XXI asr avvali adabiyotida, ayniqsa, she‘riyatda metaforik tafakkurni adabiy estetik ehtiyoj sifatida yuzaga keltirdi .

2. Metaforik tafakkur – bu badiiy tafakkurning ajralmas bir qismi bo‘lib, bunda ma‘lum bir jarayon tushuniladi. U poetikaning ham, falsafaning o‘rganilish obyektidir. Metafora esa metaforik tafakkurning hosilasi, lekin bu hosila yolg‘iz metaforaning o‘zidagina iborat emas. O‘xshatish, sifatlash, qiyoslash, parallelizm, ramz, timsol kabilar ham metaforik tafakkurning mahsuli hisoblanadi.

3. Metafora she‘rda poetik vosita vazifasini bajarsa, metaforik tafakkur she‘r orqali fikr yuritish hodisasi hisoblanadi. She‘riyatda metafora va tasvirlardan foydalanish fikrlash va fikrni shakllantirish usulidir. Metaforik tafakkur jarayoni esa tuyg‘u bilan birga, shuningdek, idrok va bilimorqali ham hosil bo‘ladi.

4. Tilshunoslikda metaforaning vazifasi faqatgina nomlash bilan chegaralanadi. Badiiyatda bu chegara biroz kengayadi. Faqatgina nomlash bilan cheklanib qolmasdan, ifoda ham etadi. Ya‘ni qiyoslash, fikr va tuyg‘u ifodasi orqali mazmuni yoritadi.

5. Shoirning dunyoni qanday ko‘rishi, idrok tarzi va ifoda yo‘sini metaforik tafakkur jarayonida aniq namoyon bo‘ladi. Demak, metaforik tafakkur tushunchasi hissiy, zavqiy va aqliy jarayonlarning umumlashuvidir.

6. Serqatlam, ko‘p ma‘noli va an‘anaviy metaforalar har bir shoir ijodida individual hodisa sifatida o‘zligini namoyon qiladi. Shu bilan birga, she‘riyatdagi an‘anaviy obrazlar, umumiy istioralardan tashqari, shoir yaratgan metaforik obrazlar ham mavjud.

7. She‘rda an‘anaviy metaforadan foydalanib ham voqelikka nisbatan subyektiv bahoni berish mumkin. Lekin bunda metaforalar o‘z nomi bilan an‘anaviy bo‘ladi. Individual metaforalar ijodkorning dunyoni qanday idrok qilayotganini yana-da aniqroq ko‘rsatib beradi.

8. Osima – Abduvali Qutbiddinning o‘zbek she‘riyatiga olib kirgan individual badiiy topilmalaridan biri. Ushbu obrazni shoir she‘rlari doirasidagi (individual) timsol deyish uchun u avval ramziy ma‘no kasb etishi, undan ham oldin metaforik holatda bo‘lishi kerak. Ayni holatda u – Abduvali Qutbiddin she‘rlari doirasida ramziy ma‘no kasb etayotgan metaforik obraz.

9. Badiiyatda birdan ortiq so‘z bilan ifodalangan har qanday metafora ham kengaygan metafora bo‘la olmaydi. Tilshunoslikdan farqli ravishda uning mazmuni, ifoda yo‘sini, tasvir imkoniyatlari ham kengayishi lozim. Shuningdek, u bir vaqtning o‘zida bir nechta metaforalarni ham qamrab olishi mumkin.

10. Abduvali Qutbiddin she‘rlarida bir so‘z yoki jumlaning olib tahlilga tortish, metaforalanayotgan va metaforalayotgan so‘zlarni ko‘rsatib berish mumkin. Ammo Eshqobil Shukur she‘rlaridagi metaforik holatlarni tahlil qilish jarayonida

yaxlit satrlar, ikki satr yoki butun boshli bandlarni olishga to'g'ri keladi. Bunda metaforalanayotgan obyekt sifatida bir jumla yoki so'z emas, holat qabul qilinadi. Metaforalar kontekstdan ajratib olinganda ular birmuncha o'z metaforaligini yo'qotadi, ya'ni metafora bo'lmay qoladi.

11. Eshqobil Shukur she'rlaridagi o'ziga xosliklaridan biri she'r-metaforahodisasidir. She'r-metafora – bu she'rdagi bir nechta badiiy san'atlar va metaforalar she'rning asosini tashkil qiluvchi bitta metaforani izohlashga xizmat qilishi. Bunda she'rning o'ziga butunligicha bitta metafora deb qaraladi. She'rning ichidagi metaforalar ajratib olinganda ham o'sha bosh metaforaga bo'ysundiriladi.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES
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**ACADEMY OF SCIENCES OF THE REPUBLIC OF UZBEKISTAN
INSTITUTE OF UZBEK LANGUAGE, LITERATURE AND FOLKLORE**

MUKHAMMADIYEV DADAKHON ABDUKHAMIDOVICH

**THE NATURE OF METAPHORICAL THINKING IN
MODERN UZBEK POETRY**
(based on the poems of Eshqobil Shukur and Abduvali Qutbiddin)

10.00.02 – Uzbek literature

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ON PHILOLOGICAL SCIENCES**

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INTRODUCTION

(annotation of the dissertation of the Doctor of Philosophy (PhD))

The relevance and necessity of the dissertation work. The study of metaphor in world literature has roots that trace back to ancient times. As a linguistic and artistic-aesthetic phenomenon, metaphor serves as a medium for everyday communication and has been explored across various academic disciplines. By the end of the 20th century, scholars from diverse regions, particularly philosophers, have examined the emergence, formation, and application of metaphor at multiple levels of meaning. The significance of metaphorical thinking in literature, especially in poetry, is determined by its poetic importance and its nature as an artistic-aesthetic phenomenon. Therefore, the scientific and theoretical study of this aspect is considered one of the pressing issues in contemporary literary studies.

The world literary studies, the artistic-linguistic aspects of metaphorical thinking and the lexical-semantic composition, structure, and role of metaphor within the poem's structure remain one of the theoretical problems that have not been fully explored. The unique characteristics found in the poetry of various nations and the works of world poets become distinctly visible when studied within the framework of metaphorical thinking, highlighting the creator's style and individuality. In this regard, examining metaphor in connection with cognitive styles is essential for uncovering its understanding and representational properties.

During the period of independence, Uzbek modern literature, particularly traditional poetry, experienced significant transformations in both form and content. The expression of feelings or ideas in unconventional ways, along with the influence of oral folk traditions and mythological thinking, expanded the possibilities of expression. The system of finger poetry, which has long existed in folk songs, lapars, and epics, manifested in a new form at the beginning of the 20th century. Strengthened by the works of poets like Chulpon, Fitrat, and Usmon Nosir, this metric evolved in terms of content, form, and melody until the end of the century. In the 1970s and 80s, Uzbek poetry underwent radical changes. The generation of poets influenced by Abdulla Oripov, Erkin Vohidov, Omon Matjon, and Rauf Parfi breathed new life into poetry. Prominent poets of the era, such as Usmon Azim, Xurshid Davron, Shavkat Rahmon, and Muhammad Rahmon, elevated poetry to a new level and discovered new boundaries of poetic thinking. The subsequent generation, including poets like Abduvali Kutbiddin, Eshkobil Shukur, Aziz Said, Bahrom Ruzimhammad, and Halima Ahmedova, demonstrated a renewal in the nature of metaphorical thinking. Studying the issue of metaphorical thinking in poetry is crucial for identifying the unique nature of poetry in specific periods. "Studying and promoting modern Uzbek literature on an international scale is of great importance, as it is closely linked to the most significant processes occurring in the global literary space today. This involves analyzing these multifaceted topics, drawing necessary scientific and practical conclusions, and setting future tasks"¹.

¹ Ўзбекистон Республикаси Президенти Ш.М.Мирзиёевнинг «Ўзбек мумтоз ва замонавий адабиётини

The presidential decrees of the Republic of Uzbekistan, including the PF-5850 on October 21, 2019, “Regarding the enhancement of the prestige and status of the Uzbek language as a state language”; the PF-6108 on November 6, 2021, “Concerning measures to develop education and science in Uzbekistan’s new development era”; the PQ-2789 on February 17, 2017, “Related to improving the activities of the Academy of Sciences and organizing, managing, and financing scientific research”; and the PQ-3271 on September 13, 2017, “Regarding the development of book publishing and distribution, as well as promoting reading culture-these documents and other relevant regulatory acts serve to implement the tasks outlined in this dissertation research”.

The relevance of the research to the priority directions of the development of science and technology in the republic. This dissertation is conducted in accordance with the priority direction of the development of science and technology in the republic, specifically: I. “Forming and implementing an innovative ideas system for the social, legal, cultural, and spiritual-educational development of an information society and a democratic state”.

The extent of study of the problem. Issues of metaphor and metaphoric thinking have been explored by scholars such as Aristotle, Hegel, J.Lakoff, M.Johnson, M.Turner, N.Arutyunova, and H.Gasset in world literary studies. In Uzbek linguistics and literary studies, the problem of metaphor has been researched by scholars including A.Sharopov, N.Mahmudov, D.Xudoyberganova, G.Kobuljonova, U.Kobulova, O.Karimov, D.Rustamova, D.Yunusova, N.Suyarova, G.Nasrullayeva, Sh.Makhmaraimova and N.Mirzayeva¹.

In Uzbek literary studies, the works of Abduvali Qutbiddin and Eshqobil Shukur have been partially cited as examples of certain theoretical issues. Specifically, the artistic aspects and stylistic possibilities of Abduvali Qutbiddin's works have been explored in the dissertations of G.Ernazarova, M.Davronova, D.Xursanov, M.Xolova, and Z.Pardayev². Similarly, Eshqobil Shukur's oeuvre,

халқаро микёсда ўрганиш ва тарғиб қилишнинг долзарб масалалари» мавзусидаги халқаро конференция иштирокчиларига йўллаган табриги // Халқсўзи. 2018 йил 8 август.

¹ Шаропов А. Оламлар ичра оламлар. – Тошкент: Адабиёт ва санъат, 1978. – 224 б.; Маҳмудов Н. Тил тилсим тадқиқи. – Тошкент: Мумтоз сўз, 2017. – 177 б.; Маҳмудов Н. Туйғулар талоши ёхуд сезгилар ҳамкорлиги манзаралари // Ўзбекистон адабиёти ва санъати. – Тошкент, 2023.- № 43(4754); Худойберганова Д. Матннинг антропоцентриқ тадқиқи. – Тошкент: Фан, 2013. – 136 б.; Қобулжонова Г. Метафоранинг системавий лингвистик талқини. Филол. фан. номз. ... дисс. – Тошкент, 2000. – 124 б.; Қобулова У. Метафорик матнда интеграл ва дифференциал семалар муносабати (ўзбек халқ топишмоқлари мисолида): Филол. фан. номз. ... дисс. – Тошкент, 2007. – 121 б.; Каримов О. Абдулла Орипов шеърятда метафорик образлар тизими. Филол. фан. номз. ... дисс. – Тошкент, 2012. – 140 б.; Рустамова Д. Метафорик эвфимизациянинг лингвокультурологик ва социопрагматик аспекти. Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Фарғона, 2018. – 53 б.; Юнусова Д. Шавкат Раҳмон шеърятда метафорани ҳосил қилувчи лексик-грамматик воситалар тадқиқи. Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Самарқанд, 2022. – 52 б.; Суярова Н. “Белги” денотатив семали метафораларнинг таснифи, когнитив структураси ва лексикографик талқини. Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Қарши, 2021. – 53 б.; Насруллаева Г. Антропоцентриқ метафоранинг лисоний, когнитив ва лингвомаданий аспекти. Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Фарғона, 2019. – 52 б.; Махмараимова Ш. Ўзбек тили метафораларининг антропоцентриқ тадқиқи (номинатив аспект). Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. – Самарқанд, 2020. – 74 б.; Мирзаева Н. XX аср шеърятда метафорик образ муаммоси (Гарсиа Лорка ва Шавкат Раҳмон шеърят мисолида). Филол. фан. номз. ... дисс. – Тошкент, 2006. – 132 б.

² Эрнazarova Г. Ҳозирги ўзбек шеърятининг медитатив табиати. Филол. фан. д-ри (DsC) ... дисс.– Тошкент, 2020. – 272 б.; Давронова М. Ҳозирги ўзбек шеърятда индивидуал услуб поэтикаси. Филол. фан. д-ри

along with his journalistic and scientific contributions to the development of the Uzbek language, has been studied within specific themes in the research of I. Ernazarova and G.Oripova¹.

G.Ernazarova and M.Davronova have analyzed some of Abduvali Kutbiddin's poems in the context of Sufi emotions and religious-educational themes. D.Xursanov has also utilized Qutbiddin's poems while researching the concept of artistic time in Uzbek poetry. M.Xolova refers to Qutbiddin's works in the process of studying the poetics of modern Uzbek poetry, noting that he successfully presents traditional expressions in a contemporary form. Z.Pardayev emphasizes that the process of explaining the world and humanity through images and the metamorphosis of various forms is particularly prominent in Qutbiddin's poetry. I.Ernazarova has specifically examined the poet Eshqobil Shukur's mastery of word usage as a subject of study in the field of linguistics. G. Oripova has demonstrated the artistic-aesthetic functions of euphonic tools, expressions, and emphasis that create harmony and musicality in poetry through the works of Eshqobil Shukur and others. N.Umarova presents Eshqobil Shukur and Abduvali Qutbiddin as poets from a generation that expresses both the ideas of freedom and themes of religious faith through poetic art, sometimes openly and sometimes subtly².

It is evident that the works of Abduvali Qutbiddin have been cited as examples of various theoretical perspectives by some researchers. The analysis of metaphor and the nature of metaphoric thinking have not been sufficiently studied scientifically. The poetry of Eshqobil Shukur, in particular, has been nearly untouched in monographic studies. When discussing the renewal of metaphor in poetry, it is essential to understand not only formal changes but also the emotional experiences rooted in popular themes and the modern manifestations of traditional literature. This issue has remained relatively unexplored in our literary studies and has been overlooked. Therefore, this research is significant as it focuses on examining these topics in a monographic context.

The connection of the research with the research plans of the higher educational institution where the dissertation was completed. Specifically, the dissertation was conducted within the framework of the scientific research plan of the Institute of Uzbek Language, Literature, and Folklore, which involves preparing a series of 100 volumes titled "The Treasure of Uzbek Literature" for publication.

(DsC)... дисс. автореф. – Самарқанд, 2019. – 68 б.; Хурсанов Д. Ҳозирги ўзбек шеърятининг хронотоп поэтикаси. Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Самарқанд, 2020. – 49 б.; Холова М. Ўзбек модерн шеърятининг поэтикаси. Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Самарқанд, 2018. – 51 б.; Пардаев З. Истиқлол даври шеърятининг халқона пафосининг янгиликлари. Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Тошкент, 2020. – 148 б.

¹ Эрнazarova И. Муаллиф сўз ижодкорлигининг лисоний-когнитив таҳлили (Эшқобил Шукур ижоди мисолида) Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Самарқанд, 2022. – 50 б.; Оripova Г. Мустиқиллик даври ўзбек шеърятининг ғоявий-эстетик ва бадиий хусусиятлари. Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Фарғона, 2019. – 60 б.

² Умарова Н. Янги ўзбек шеърятининг лирик тафаккур ва миллий этиканинг бадиий уйғунлиги. Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Қарши, 2022. – 144 б.

The purpose of the research is to scientifically examine the dialectics of metaphoric thinking and expression in contemporary Uzbek poetry, as well as the manifestation of metaphoric thinking in individual styles, using the poetry of Eshqobil Shukur and Abduvali Qutbiddin as examples.

The tasks of the research:

to explore the historical origins, artistic foundations, and scientific-theoretical characteristics of the concepts of metaphor and metaphoric thinking.

to establish how metaphor and metaphoric thinking have consistently developed in Uzbek poetry, highlighting their national context based on periodic and artistic-historical factors.

to reveal the distinctive style of metaphoric thinking in the poetry of Abduvali Qutbiddin and Eshqobil Shukur, examining aspects related to poem-metaphors and individual metaphors.

to scientifically substantiate the exploration of new forms and meanings in the selected poems, as well as the metaphorical reflection of individual images.

The object of the research includes the poems of Abduvali Qutbiddin and Eshqobil Shukur. Additionally, in order to address theoretical ideas, reveal the spirit of the times, and facilitate comparisons, the works of other poets have also been referenced as necessary.

The subject of the research consists of traditional and individual metaphors, as well as poems characterized by metaphoric thinking in the poetry of Abduvali Qutbiddin and Eshqobil Shukur.

Research methods: This study employed structural, analytical, and comparative-analytical methods.

The scientific novelty of the research is as follows:

The concept of metaphorical thinking in modern poetry is scientifically and theoretically based, and the proportionality of metaphorical thinking in the creative consciousness and psyche has been proven;

It is proven that metaphors such as “faromush bog”, “o‘kinch tilak”, “qizg‘aldoq – ona”, “olovli quchoq”, “dunyoni qaritish” “yetim qasos”, “dard tutgan qabr”, “besh yillik o‘lim”, which form the structure of a particular poem, ensure the harmony of meaning and feeling and are individual phenomena in the work of Abduvali Qutbiddin and Eshqobil Shukur;

The process of transforming the image of "Osima", which is repeatedly used in the poet's series of poems, into an individual metaphor is proven on the example of Abduvali Qutbiddin's poems;

It is proven that Eshqobil Shukur's poems, belonging to a certain category, such as “Ikki dunyo oralig‘idagi qofiyasiz tushlar”, “Qaldirg‘ochning ko‘zyoshlari”, “To‘qqizinchi fevral”, “Anjuman” “Ko‘ngil qushlari”, “Mamatrayim baxshi”, are a special metaphor in terms of their style of expression, poetic possibilities and content, and the concept of "poem-metaphor" is revealed.

The practical result of the research is as follows:

this study holds significant practical value in shedding light on the concept of metaphorical thinking as both an artistic and scientific-theoretical notion, as well

as a poetic phenomenon specific to lyric poetry, and in contributing to the emergence of new theoretical principles in literary studies;

the connection of metaphorical thinking with artistic thinking, modern poetics, and the active social phenomena in contemporary Uzbek poetry, as well as the grounding of a global poetic phenomenon in a national context, serves both scientific research and the academic learning process.

it also serves as a theoretical source for a deeper understanding of modern Uzbek literature, particularly the poetry of Abduvali Qutbiddin and Eshqobil Shukur, as well as the concepts of individual metaphor and poem-metaphor.

The interpretation of the unique features reflected in the works of Abduvali Qutbiddin and Eshqobil Shukur through metaphorical thinking, the metaphorical depictions of the new human identity, and the analysis of social-philosophical and religious-educational themes characteristic of Eastern literature in contemporary Uzbek poetry, along with the resulting scientific conclusions, have a significant practical essence in the development of the spiritual culture and the refinement of scientific and artistic thinking in the younger generation.

The reliability of the research results is explained by the theoretical and practical generalizations derived from the approaches and methods presented in the study, based on the achievements of world and Uzbek literary studies. The structural, analytical, and comparative-analytical methods have been innovated and expanded upon based on examples of national poetry. Furthermore, the obtained results have been validated by reputable scientific organizations and authorized bodies.

The scientific and practical significance of the research is as follows: the scientific importance of the research results lies in the scholarly and theoretical illumination of the issue of metaphorical thinking in contemporary Uzbek poetry through the examples of Eshqobil Shukur and Abduvali Qutbiddin's works. The practical significance of the research is explained by the theoretical insights and reflections that can serve as foundational sources for studying the history of Uzbek literature and literary studies. This includes their application in teaching subjects such as "Literary Theory," "Introduction to Literary Studies," "Contemporary Uzbek Literature," and "Fundamentals of Artistic Analysis," as well as in the creation of textbooks and study guides for these disciplines.

The practical significance of the research results lies in the fact that the materials from this dissertation can be utilized in conducting specialized courses and seminars on literary theory, fundamentals of artistic analysis, and contemporary Uzbek literature. They can also be used to enhance the knowledge levels of doctoral candidates, master's students, and undergraduate students.

Implementation of research results. The findings from the study titled "The nature of metaphorical thinking in modern Uzbek poetry" (based on the poems of Eshqobil Shukur and Abduvali Qutbiddin) include:

the scientific conclusions on the scientific-theoretical basis of the concept of metaphorical thinking in modern poetry, the proven proportionality of metaphorical thinking in the creative consciousness and psyche, were used in the

fundamental scientific project OT-F1-030 "Preparation for publication of 100 volumes of masterpieces of Uzbek literature" carried out at the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences (reference of the Academy of Sciences number 3/1255-981 dated May 2, 2024). As a result, updates in modern Uzbek poetry, the existing scientific considerations in literary studies were supplemented with the concepts of metaphor and metaphorical thinking, and theoretical views on the poetry of the new era were further enriched;

the theoretical conclusions and qualification recommendations on the basis of which metaphors such as "faromush bog", "o'kinch tilak", "qizg'aldoq – ona", "olovli quchoq", "dunyoni qaritish" "yetim qasos", "dard tutgan qabr", "besh yillik o'lim" that form the structure of a particular poem ensure the harmony of meaning and feeling, and are based on the presence of individual phenomena in the work of Abduvali Qutbiddin and Eshqobil Shukur were used in the fundamental project OT-F1-77 "Publication of the multi-volume monograph "History of Uzbek Literature" (7 volumes)" implemented at the Alisher Navoi University of Uzbek Language and Literature (reference of the Alisher Navoi University of Uzbek Language and Literature number 04/1-222 dated January 29, 2024). As a result, it served to supplement the theoretical views on metaphor existing in literary studies with specific foundations;

the scientific results and conclusions on the transformation of the image of "Osima", which is repeatedly used in the poet's series of poems, into an individual metaphor, as evidenced by the example of the poems of Abduvali Qutbiddin, were used at the reporting meetings of the Poetry Council of the Writers' Union of Uzbekistan, in the activities of the "Onajonim she'riyat" (My Mother is Poetry) circle of young creators, and in skill development classes (reference of Writers' Union of Uzbekistan number 01-03/114 dated January 26, 2024). Through this, young artists were given knowledge and skills in literary theory and literary analysis;

Eshqobil Shukur's poems, such as "Ikki dunyo oralig'idagi qofiyasiz tushlar", "Qaldirg'ochning ko'zyoshlari", "To'qqizinchi fevral", "Anjuman" "Ko'ngil qushlari", "Mamatrayim baxshi", belonging to a certain category, have been proven to be a special metaphor in terms of their style of expression, poetic possibilities and content-essence, and the results and conclusions on the disclosure of the concept of "poem-metaphor" were used in preparing the scenarios for the TV show "Til millat ko'zgusi" (Language is the Mirror of the Nation) of the "Madaniyat va ma'rifat" (Culture and Education) TV channel and the TV show "Ziyo darg'alari" (Rays of Light) of the "Mahalla" TV channel (reference "Madaniyat va ma'rifat" TV channel number 02-16/16 dated January 23, 2024; reference "Mahalla" TV channel number 01-12-77 dated January 25, 2024). As a result, the scientific conclusions presented in the programs served to increase the audience's knowledge of metaphor and metaphorical thinking.

Approbation of the research results. The research results were discussed by the scientific community at a total of 7 international scientific and theoretical conferences (including 1 abroad).

Publication of the research results. A total of 6 scientific papers on the dissertation topic and 7 articles in scientific publications recommended by the Higher Attestation Commission of the Republic of Uzbekistan for the publication of the main scientific results of doctoral dissertations were published, of which 5 were published in republican journals and 2 in foreign journals.

The structure and scope of the research. The dissertation consists of an introduction, three chapters, six sections, a conclusion, and a list of used literature, and has a total volume of 137 pages.

MAIN CONTENT OF THE DISSERTATION

In the **introduction**, the relevance and necessity of the topic is based, the degree of study, purpose and objectives, object and subject of the study are described, the suitability of the work for the priority direction of the development of Republican Science and technology is indicated, the methods, scientific novelty and practical results of the study are described, the scientific and practical significance of the results

The first chapter of the dissertation, titled "**The Specificity of the Nature of Metaphorical Thinking**" consists of two sections. The first section examines the issue of "**The Gradual, Socio-Philosophical and Artistic-Aesthetic Foundations of Artistic Perception in Poetry**". In Uzbek literature, the classical poetry traditions that lasted for centuries took on a new form by the beginning of the 20th century. In the creative samples at the beginning of the century, the gazals written in the aruz rhythm were replaced by examples of the barmoq poetry system with a wider scope. By the end of the century, this system had also been updated, polished, and perfected. Speaking about these transformations, Ulugbek Hamdamov points out "almost completely abandoning eventfulness, imagery, and narration, and instead focusing on metaphors and details"¹ as one of the key features of the direction that took shape in the 90s and 2000s. The generation of poets that entered literature in the 70s and 80s, including U.Azim, Sh.Rahmon, and Kh.Davron, although they did not deviate from the principles of tradition and inheritance, their style differed significantly from the use of language, similes, and metaphors by poets of the 60s generation like E.Vohidov, A.Oripov, R.Parfi, H.Khudoyberdiyeva, and O.Matjon. The subsequent generation of poets including Eshqobil Shukur, Abduvali Qutbiddin, Aziz Said, Halima Ahmedova and Zebo Mirzo exhibit their own unique style and perspectives.

Eshqobil Shukur's work embodies a unique expression of cyclical renewal. While the metaphors in his poetry, both in form and content, are closer to tradition, his novel approach defines his style. Unlike his contemporaries who sought to introduce stylistic innovations, Eshqobil Shukur presented his love for his homeland through the vastness of the steppe, the clean air of the countryside, and the folk tunes of tradition and customs, in a way that is uniquely his own. It's difficult to categorize his work as solely social or solely lyrical. His poems on

¹ Хамдам У. Янгилиниш эҳтиёжи. – Тошкент: Фан, 2007. – Б. 90.

individuality, patriotism, and freedom have a lyrical touch, while those that sing of love, longing, and the pain of love reveal a connection to the people and the land.

Abduvali Qutbiddin's poetry depicts the states of the soul and creates vivid imagery. The poet expresses the rhythms of the time through metaphors and elaborate similes. During that era, the emphasis on religious-educational and mystical themes became increasingly prominent. Although there are mystical tones in Abduvali Qutbiddin's poems, it cannot be said that he fully transitioned into mystical poetry. His works stand out for embodying both modernity and the traditions of classical literature.

As the era influences the renewal of human thought, it naturally impacts metaphorical thinking as well. This phenomenon is particularly evident in Uzbek poetry at the end of the 20th century and the beginning of the 21st century. The research highlights the importance of examining this phenomenon within the framework of metaphorical thinking. The concept of metaphor extends beyond poetry or literature; it has been thoroughly studied in philosophy and linguistics. German philosopher Georg Wilhelm Friedrich Hegel discusses the types and applications of metaphor in his work "Aesthetics." He illustrates the artistic and aesthetic functions of metaphor, as well as the nature and dynamics of metaphorical speech, using examples from the works of creators like Firdausi, Virgil, Shakespeare, Goethe, Heine and Schiller¹. The book "Metaphors We Live By"² by George Lakoff and Mark Johnson is highlighted as a seminal work in this field. George Lakoff is recognized by contemporary scholars as a leading expert in the study of metaphor after Aristotle. Lakoff's theory is unique in its approach to metaphor as a cognitive semantic phenomenon. He views metaphor not primarily as a literary device but as a natural process, an everyday occurrence. Furthermore, he examines metaphor as a universal phenomenon, not merely a linguistic one.

Thinking is the object of study in philosophy. When examining metaphorical thinking from a philosophical perspective, the task becomes somewhat complex. Since our goal is to explore the nature of metaphorical thinking in poetry, it's essential to have at least a basic understanding of thinking in philosophy. Generally, all humanities disciplines study humans as their object, each within its own principles. Similarly, literature, particularly poetry, investigates the poetic form of human experience. U. Hamdamov states, "At the center of any good poem stands a person with their joys and sorrows, dreams and regrets"³, emphasizing the poetic state of human emotions and experiences.

The primary reason for the prevalence of metaphor in poetry is to convey a thought or image more deeply through the reader's imagination, thus expanding its impact. In this process, the complex states of human thought are simplified and made comprehensible through metaphorical linguistic constructs. Abdurauf Fitrat distinguishes between comparison and metaphor as follows: "If each of the two

¹ Гегель. Эстетика. Том II. – Москва: Искусство, 1969. – Б. 112-120.

² George Lakoff and Mark Johnson. *Metaphors we live by*. The University of Chicago press, 1980. – 243 p..

³ Хамдамов У. Бадий тафаккур тадрижи. – Тошкент: Янги аср авлоди, 2002. – Б. 25.

words retains its meaning while being compared to each other, it is a comparison. If one word is used in a different but related sense, it is a metaphor"¹.

Literary scholar Yoqubjon Is'hoqov notes that metaphor can be divided into two types based on its characteristics: 1. Open metaphor (or metaphor of explicit reference); 2. Closed metaphor (or metaphor of implicit reference). The difference lies in whether the compared element is explicitly mentioned or only the metaphorical element is referenced, often highlighting a quality, behavior, or attribute instead². If we also categorize the phenomenon of metaphor in modern literature into these two groups (open and closed metaphors), we can observe that closed metaphors are rarely used in contemporary poetry.

In the second chapter of the section "**Metaphorical Thinking as a Literary-Aesthetic Phenomenon**" is explored, beginning with the identification of the distinctions and similarities between the concepts of metaphor and metaphorical thinking. Professor Jelal Demir and researcher Özge Karakaş Yeldirim (Turkey) view these two concepts as representations of a single function³. Obidjon Karimov refers to metaphorical thinking in poetry as the way metaphors throughout the poem interconnect to form an artistic image in context⁴. Dilshod Khursanov and Maftuna Kholova link one chapter of their research directly to metaphorical thinking⁵. However, in both of these studies, the theoretical definition and essence of metaphorical thinking are not fully elaborated upon, and there seems to be no expressed need for this exploration. Maftuna Kholova states that "the initial metaphor expands with its artificial echoes, incorporating the entire text"⁶ and conditionally refers to this phenomenon as "poetry of metaphorical thinking." Literary scholar Dilmurod Kuronov discusses metonymy while using the term "metaphorical thinking," noting that in modern literature, where metaphorical thinking prevails, metonymy occurs less frequently and is of lower aesthetic functionality compared to metaphor⁷. Here, the scholar highlights the transformations in thought within contemporary poetry, pointing to the gradual evolution of poetry itself. It appears that in Uzbek literary studies, the concept of "metaphorical thinking" has been utilized primarily to express specific situations, periods, or processes.

Metaphorical thinking is a distinctive way of understanding the world, reflecting the creator's relationship with it, the scope of perception, the manner of accepting reality, and the author's comprehension as a whole. This phenomenon is considered a component of poetic thought, encompassing the harmony of

¹ Фитрат А. Адабиёт қоидалари. (Нашрга тай.: Ҳ.Болтабоев) – Тошкент: Ўқитувчи. 1995. – Б. 68.

² Исҳоқов Ё. Сўз санъати сўзлиги. – Тошкент: Ўзбекистон НМИУ, 2014. – Б. 50-51.

³ Prof. Dr Celal Demir ve Arş. Gör. Özge Karakaş Yıldırım. Türkçede Metaforlar ve Metaforik Anlatımlar/Afyon Kocatepe Üniversitesi Sosyal Bilimler Dergisi. Cilt: 21. Sayı: 4, Aralık 2019. – S. 1085-1096 .

⁴ Каримов О. Абдулла Орипов шеърятнда метафорик образлар тизими: Филол.фан.номз. ... дисс. – Тошкент, 2012. – Б. 92.

⁵ Хурсанов Д. Ҳозирги ўзбек шеърятнда хронотоп поэтикаси. Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. - Самарқанд, 2020. – 49 б.; Холова М. Ўзбек модерн шеърятда поэтикаси. Филол. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. - Самарқанд, 2018. – 51 б.

⁶ Холова М. Модерн шеърда метафорик тафаккур тарзи // Хорижий филология. - Самарқанд, 2020. - № 1(74). – Б. 35.

⁷ Куронов Д. Адабиётшунослика кириш. – Тошкент: Халқ мероси, 2004. – Б. 103.

linguistic, logical, and artistic thinking. According to metaphorical thinking, when describing reality or expressing ideas, intellectual and emotional sensations intertwine to create new meanings. The ability for existing concepts in our minds to take on new meanings and significance is a key characteristic of metaphorical thinking. We would like to emphasize the following properties inherent to the nature of metaphorical thinking:

a) reliance on metaphor in expression; b) similarity in meaning proximity; v) logical connection of emotion in expression; g) basis in the harmony of emotion and thought; d) interrelation or synthesis of linguistic and artistic thinking; e) organic unity of intellectual thinking and artistry; j) reasoning through poetry; z) achieving brevity, conciseness, and coherence in expression.

Metaphor, initially taught as a linguistic tool in educational materials, becomes more complex, enriched, and nuanced in literature. In conversation, metaphor is perceived as a product of natural processes. For example, in phrases like "Does this road lead to Zarafshan?" or "The sun has also burned out" the metaphors may not require artistic elaboration but serve to convey the meaning clearly. In Abduvali Qutbiddin's line

*Hibs etilganman o'zimga o'zim...*¹

[I have imprisoned myself...]

the metaphor encapsulates a deep emotional state, illustrating the complexities of self-reflection and inner struggle, emphasizing how metaphor can convey profound meanings even without overt artistic embellishments. The line about imprisonment cannot be merely explained. In this context, the conflict between the spirit and the body is highlighted, and the notion of being imprisoned serves more than just to enrich the meaning. At first glance, it seems natural to perceive the spirit as being "imprisoned" within the human body. However, the concept of the self also plays a significant role in moral considerations. In phrases like "Does this road lead to Zarafshan?" and "The sun has also burned out," the metaphors primarily serve to ensure that the meaning is clearer and simpler. These expressions prioritize straightforward communication over artistic complexity, making them accessible in everyday conversation.

If we initially consider metaphorical thinking as a cognitive process, we can envision it as a comparison or analogy between the objects being described. The search for similarities in the mind can also be regarded as metaphorical thinking. Overall, there is little distinction between the two. If metaphorical thinking is a cognitive process, it naturally demands logical reasoning, which could negatively impact the creative process and distance one from emotional experiences. However, poetry should not be viewed solely as an emotional process. It is essential to recognize that knowledge and skills acquired from the surroundings, nature, books, and life are conveyed through feelings in poetry. Therefore, like the concept of thought itself, metaphorical thinking is not just a cognitive process; it incorporates both rational and emotional elements significantly.

¹ Кутбиддин А. Бахтли йил: шеърлар. - Тошкент: Адабиёт ва санъат, 1991. – Б. 47

How does the poet perceive the world? How do they understand it? How do they express it? At first glance, these three aspects seem to represent separate meanings. However, when these distinctions are integrated, a cohesive whole emerges. As we noted, merely presenting the imagery or metaphor is not sufficient; the reflection of metaphorical thinking in this process becomes more pronounced. This is where the difference between the concepts of metaphor and metaphorical thinking begins to manifest. Metaphor serves as a tool for expression, while metaphorical thinking encompasses the cognitive processes behind that expression, highlighting the deeper connections and meanings the poet draws from their experiences and observations.

Thus, the process of reasoning through poetry inherently creates the nature of metaphorical thinking. In poetry, metaphor is seen as an artistic reality, a poetic phenomenon, whereas metaphorical thinking refers not to a specific reality or event but to a particular state of understanding. This understanding contributes to making the poem more captivating and impactful, enhancing its overall allure and emotional resonance.

The second chapter of the dissertation addresses the issue titled "**The Role of Metaphor in the Semantic Structure of Poetry**". The first section of this chapter is named "**Poetic Metaphor – The Correspondence of Emotion and Perception**" where the significance of metaphor in the spirit and structure of poetry is elucidated. Metaphor plays a crucial role as a concise, clear, and straightforward means of understanding and explaining concepts. For instance, when expressing broad ideas through words, metaphor condenses complex and abstract phenomena, making them easier to articulate. Let's focus on the imagery in Abduvali Qutbiddin's poem "Oath":

*Faromush bog 'larda sollanib mahzun,
Zarrin sarpolarida davlati fuzun,
Qalbimga ataydi non hamda tuzin,
Yo jonim muhabbat,
Sim-sim-ye, sim-sim,
Mabodo aldasam, qo 'llarim sinsin¹.*

Poets who sing of love often strive to convey a sense of melancholy in their expressions. In this context, "forgotten gardens" serves as a metaphor that immerses the reader in this emotional state. The very idea of gardens being forgotten reflects a metaphorical condition of reality. The beloved's sadness is tied to the neglect of these gardens. But why the term "sollanib"? It's not just about being adorned; there is also an element of "abundant wealth" along with the "golden garments." This juxtaposition evokes a desire to understand the beloved's sorrow despite their opulent appearance. One might wonder why they wander in forgotten gardens, suggesting a deeper exploration of loss and nostalgia that contrasts with their external splendor. Why is he wandering in abandoned gardens? In the tales and epics we study, as well as in poems and ghazals, the depiction of a beautiful figure walking with arrogance contrasts sharply with the

¹ Кутбиддин А. Найсон. – Тошкент: Адабиёт ва санъат, 1988. – Б. 26.

melancholic imagery presented here. The poet moves away from traditional descriptions to reveal the character's momentary emotional state. Thus, the sadness within the poet also exists in a beauty that possesses "abundant wealth and possessions."

The beloved offers "bread and salt" to the poet's heart. Why specifically to the heart? Or perhaps a different question arises: Why does the beloved provide bread and salt without offering love, attention, care, or loyalty? Perhaps love and loyalty are embodied in this "bread and salt." In our culture, the phrase "salt of fortune" signifies one's destined sustenance. If we interpret "bread and salt" in this sense, the beloved is bestowing a kind of fate upon the poet's heart—love, loyalty, and devotion. Therefore, the terms "adorned," "golden garments," and "abundant wealth" carry meanings that go beyond surface-level interpretation. These phrases can be seen as metaphors that reflect deeper truths. The richness attributed to the beloved's offerings is not material wealth but rather the wealth of love and fidelity. Thus, "abundant wealth" signifies emotional depth and commitment rather than worldly riches.

The poem continues with metaphorical expressions such as "*o'kinch tilaklar*", "*sevgining nomidan yoziladigan tilxat*", "*qizg'aldoq – ona*", "*ortimdagi Badaxshon*", "*behamyon, beshon Badaxshon*" ("regrets and wishes," "a letter written in the name of love," "the red tulip—mother," "Badaxshan behind me," and "Badaxshan, without a wallet or a purse") each revealing the poet's inner state more vividly. In everyday speech, expressing these concepts would require a level of complexity and numerous details (words, imagery, description). The final stanza of the poem:

So 'nggi dam o 'zim-la o 'chakishsam, hay,
Sohir ko 'zlarindan talab etsam may,
Evoh, kekirdagim kesib etsam nay,
Puflasam, kuy yonsa,
Sim-sim-ye, sim-sim,
Mabodo aldasam, qo 'llarim sinsin¹.

The poet, unable to reconcile with himself and caught in inner conflict, seeks wine from the beloved's eyes in the final moments, in the last glance. How should we understand this? In classical literature, the request for wine often comes from the lips of the beloved, usually in the context of an enchanting conversation. In those instances, it is more about "asking" rather than "demanding." The poet's request for wine from the beloved's eyes can be interpreted in various ways: a) Tears of the beloved: This could imply a longing for the emotional depth conveyed through her tears, symbolizing sorrow or joy; b) unwavering gaze: The idea that the beloved's eyes should not look away from the poet suggests a desire for an enduring connection and intimacy; v) gathering love in the eyes: The notion of "collecting love and affection in the eye" emphasizes a deeper emotional bond, akin to holding wine in a cup; g) the cup as a symbol: In Sufi poetry, the cup often symbolizes love and divine intoxication. Seeing the beloved's face reflected in a

¹ Кутбиддин А. Найсон. – Тошкент: Адабиёт ва санъат, 1988. – Б. 26.

cup filled with wine symbolizes a yearning for spiritual union; d) desiring the beloved's gaze: The poet wishes for her attention, indicating a longing for acknowledgment and connection. So emotional is also not absolute.

The act of the poet cutting his own throat to make a flute creates a complex metaphor both in form and content. If we compare the breath taken from the throat to being nourished by the air of love, then this joyful news conveyed by love—"the burning of the song"—is also natural. The flute, filled with the air of love, sings of love itself. Now, let's describe this image without metaphors, in a broader context:

In the final moments, when the situation of reaching you or not creates a paradox within me, I find myself in conflict, struggling internally. If the light of your eyes and your gaze is like wine, and I desire that wine, then I could cut my own throat to make a reed, and when I blow into that reed, music will arise. Without metaphor, the essence of this is clear. The last lines contradict logic: blowing into the reed I created from my own throat. This renders the literal meaning implausible. Thus, it becomes evident that metaphors allow for a concise and profound explanation and understanding of reality.

In Eshqobil Shukur's poem "Nomukammallik" (Imperfection):

Chorlading...

Ovozsiz oqqanda yo'llar,

Chorlading – hilpirab

Bayroqqa aylandi qo'llar¹.

As we read the poem, we compare the long road in our imagination to a quietly flowing river—calm, peaceful, and seemingly endless. This is where the metaphor emerges. The road is likened to water channels (canals, streams, rivers). The phrase "the flowing road" serves as a metaphor. The transformation of "hands into a flag" can be interpreted not as a literal act but rather as a symbol of surrender or acceptance. It might indicate a sign of agreement, yet the meaning of "raising a flag in call" is absent. The poem also features many metaphorical expressions, such as "*qarg'ishlarning shamollari*", "*nafratning is bosgan gullari*", "*qora shamol bilan quvlash*", "*kun va tunning ozib ketishi*", "*ruhning manfaati*" ("the winds of curses," "flowers scorched by hatred," "chasing with the black wind," "the fading of day and night," and "the advantage of the spirit"). Most of these metaphors are more easily understood and felt within the overall context of the poem.

When we read a metaphor without its context, it leaves the impression of being meaningless word combinations. To determine the role of metaphor within the structure of a poem, several aspects must be considered. Thus, a metaphor includes the following characteristics:

A metaphor is a form-related phenomenon linked to thought.

A metaphor is a poetic device that reflects the author's style.

It represents a unique way of understanding the world.

A metaphor is a small linguistic unit that integrates the linguistic laws present in artistic texts.

A metaphor manifests the author's linguistic thinking.

¹ Шукуров Э. Сочлари сумбул-сумбул... – Тошкент: Адабиёт ва санъат, 1988. – Б. 27.

A metaphor reflects the uniqueness of the ethnic group.

The second section of this chapter is titled "**Individual Metaphors in Abduvali Qutbiddin's Poems**" It demonstrates how the poet expresses his creative individuality through metaphoric images he has created, beyond traditional images and common idioms. Folklorist Shomirza Turdimov suggests that symbols in literature can be conditionally divided into root symbols and situational symbols¹. In this context, root symbols represent traditional elements, while situational symbols signify individuality. Earlier, Asqarali Sharopov emphasized the need to study the specification of traditional and symbolic images in Navoi's lyrics, where "symbolic images" refer to those that are not traditional and are created by the poet himself². The scholar discusses the collection "Ta'viz-ul oshiqin" ("The Tumor of Lovers"), stating that "Ogahiy not only employs traditional images as poetic symbols but also seeks new symbolic images"³. A. Sharopov's assertion aligns perfectly with the aforementioned classification. This division has also been highlighted in the context of metaphor by literary scholar Bahodir Sarimsoqov⁴. This categorization exists in linguistics as well, with Professor Nizomiddin Mahmudov further distinguishing between: 1. Individual-author comparisons or free comparisons; 2. Common or stable (permanent) comparisons⁵.

In the aforementioned contexts, symbols, metaphors, and comparisons can be classified into two types while maintaining their essential nature. Without fully distinguishing them, metaphors can be presented as two categories:

1. Traditional metaphors
2. Individual metaphors

In essence, traditional metaphors can also provide a subjective assessment of reality. However, as mentioned, these metaphors remain traditional. Consequently, individual metaphors more clearly reflect how the creator perceives the world. This section of the research focuses on the individual metaphors in Abduvali Qutbiddin's works. Therefore, it is important to consider the repetition of a single metaphorical image across multiple poems, particularly the frequent emphasis on the image of Osima.

Osima is a frequently recurring metaphorical image in Abduvali Qutbiddin's poetry. In most of the poems featuring this image, there is an address to Osima. In contemporary poetry, there are many poems built around direct addresses, such as "*Ko'ngil, sen bunchalar nega, / Kishanlar birla do'stlashding?*" (Cho'lpon), "*Yurak, sensan mening sozim*" (U.Nosir), "*Qachon xalq bo'lasan, sen, ey olomon?*" (A.Oripov), "*Qolgan bo'lsa biror zil tosh, / Bolam, kuchim yetmagandir...*" (U.Azim), "*O'tinchim tepamda yig'lama uzoq, / Lola, lolajonim,*

¹ Турдимов Ш. Поэтические символы в узбекских народных лирических песнях. Автореф. дисс. ... канд. филол. наук. – Ташкент, 1987. – С. 9.

² Шаропов А. Оламлар ичра оламлар. – Тошкент: Адабиёт ва санъат, 1978. – Б.124.

³ Шаропов А. Оламлар ичра оламлар. – Тошкент: Адабиёт ва санъат, 1978. – Б.126.

⁴ Саримсоқов Б. Бадиийлик асослари ва мезонлари. (Тўпл. Ҳ.Аҳмедов) – Тошкент: Bookmany print, 2022. – Б. 51.

⁵ Маҳмудов Н. Ўхшатишларнинг тил ва нутқдаги ўрни / Тил тилсими тадқиқи. – Тошкент: Мумтоз сўз, 2017. –Б. 161.

lolaqizg'aldoq" (M.Yusuf). However, Qutbiddin's addresses to Osima appear repeatedly in dozens of his poems. These addresses sometimes convey hope, sometimes offer consolation, and in certain instances, they are directed specifically at a woman, reflecting a more personal connection:

Osima!
Bizga yot tevarak – chovut,
Atrof qisirlaydi.
Qisadi – panja,
Yupunsan, kiygali sovuting yo 'qmi,
Jirkanchdir iskanja¹.

In this context, the address to Osima signifies a sense of unity: it's not just "you are distant from us," but rather "we are distant." The poet expresses himself alongside Osima. There is also a desire to protect her from the "repulsive grip." In this poem, the heart metaphorically transforms into Osima. She represents an ideal image created by the poet, existing solely in his thoughts and, consequently, in his poetry. Here, the nuances of the secret attached to the Osima image begin to emerge. This ideal image moves beyond traditional metaphors into complete individuality. The process of reality in human thought transforming into an aesthetic ideal manifests as an individual metaphor. Through Osima, Abduvali Qutbiddin aims to create his ideal, which is not just his own but a collective expression of standards that have been passed down through language and culture. This expression is generalized by the poet, marking his individuality in this very aspect.

At this point, it is also permissible to cite the lexical meaning of the name Osima. Sources give the meaning as "guarded, protected, or chastised"². It means that the name itself has a certain abstraction, as it can be called. In every poem in which this image takes part, a certain burden is imposed on it. This is where the mystery begins to unfold.

Ichikdim. Sog'indim seni, shekilli,
Xo 'rligim keltirar g'alati gina.
Nimaga odamlar shod, hurram, mamnun,
Bizlar odammasmi,
Osima?!

It is in this last line that Osima's identity is somewhat understood. In the first paragraph, "*Osima – whose daughter are you?*" the question does not apply to this poem alone. In general, the meaning of the phrases in other poems is understood here. A crumpled blanket, a crumpled pillow, the state of a lover who cannot fit into the house or the thought. The lover's attitude towards Osima, whose cursing turns into a prayer, is revealed here. "*Aren't we human, Osima?!*". Neither the lover nor the lover is like anyone else, they are not the people of this earth.

¹ Кутбиддин А. Хаёл кечаси. – Тошкент: Ёзувчи, 1994. – Б. 24.

² Бегматов Э. Ўзбек исмлири маъноси. — Тошкент: ЎЗМЭ, 2007. – Б. 328.

Sh. Turdimov says that in order for a metaphor (istiora) in literature to acquire a symbolic meaning, it must go through the following stages¹:



Here it seems that the image is first a simile. That is, the suffixes "-dek", "-day" are added to the words "kabi", "singari", and the simile reflects certain characteristics of the simile. Then the words simile and simile are rounded, and the word simile remains in the text, and it turns into a metaphor (istiora). Metaphor is gradually shown as a symbol based on the requirement of the text or the necessity of the process. And the symbol rises to the level of an icon over time. If we call Osima an (individual) symbol within the scope of Abduvali Qutbiddin's poems, it should be remembered that in order to reach the level of a symbol, he must first acquire a symbolic meaning, and even more so, be in a metaphorical state. Metaphoric status was passed by this image within each poem in which he participated. That is, in each of those poems, one or another meaning is imposed on the image. In general, it is a holistic expression of hope, comfort and desire. This expression can be called a metaphorical image based on several similes.

Now, if we come to the fate of Osima in terms of symbols and symbols, this process is determined by the emergence of this image from the text frame over time. Just like Joloman, Naiman mother, Layli, Shirin. At that time, Osima can be said to be a symbol or a symbol of general content, not only within the scope of Abduvali Qutbiddin's poems. For now, it is an individual metaphor.

The third chapter of the study is called "**The harmony of form and content in lyrics**". In its first chapter, the issue of "**Simple and Extended Metaphor in Poetry**" is studied. Metaphors in poetry rarely consist of one word or one sentence. In most cases, metaphors come in complex forms. The composition of several images or metaphorical situations into one metaphor increases its expressiveness.

R.Kongurov divides metaphors into two groups according to their structure:

1. Simple metaphors. 2. Extended metaphors².

Also, this division is divided into groups in the same way by other scientists in linguistics³. B. Umurkulov defines these two types as follows: "A simple metaphor is formed from one word; an extended metaphor consists of more than one word"⁴. But the concept of "more than one word" should not be understood as just a collection of words. That is, any more than one word expressing a metaphorical meaning cannot be an extended metaphor. "A characteristic feature of extended metaphors is that the word metaphor expresses a metaphorical

¹ Ш.Турдимовнинг "Сўз табиати" мақоласи қўлёзмасидан.

² Қўнғуров Р. Ўзбек тилининг тасвирий воситалари. – Тошкент: Фан, 1977. –Б. 16.

³Султонсаидова С., Шарипова Ў. Ўзбек тили стилистикаси. – Тошкент: Юрист-медиа маркази. 2019. – Б. 68.; Умуркулов Б. Поэтик нутқ лексикаси. – Тошкент: Фан, 1990. – Б.64.; Сувонова Р.А. Метафоры и его функционально-стилистические особенности в поэме Эркина Вохидова // Ученый XXI века. – Шеффилд, 2019.- № 5-2 (52). – С. 53.

⁴ Умуркулов Б. Поэтик нутқ лексикаси. –Тошкент: Фан, 1990. – Б.64.

meaning as a result of its strong connection with the associated word"¹. In an extended metaphor, different metaphorical images must be connected or complement each other. In a poem, it can sometimes span sentences, sometimes lines, and sometimes multiple lines. Therefore, it is sometimes formed from the combination of several simple metaphors. Sometimes small similes and metaphors combine to form an extended metaphor. Eshkobil Shukur's poem "Life":

*Bir qo 'shiq keltirdi meni bu yerga,
Keltirdi bir uzuq novdaga qo 'shib.
Kech kuz gulga kirar yetti qobirg 'am,
Meni olib ketar yana bir qo 'shiq².*

The poem consists of only four lines. If we first analyze the metaphors in it in a simple form, we will see that the word "song" is personified through the verbs "brought" and "takes", i.e. it has become metaphorical. But since this word means two different things in two places of the poem, it is accepted as one sentence with the addition of the determiner before it. Let's list the expanded metaphors in the poem: "One song" – alla (a song sung by a mother for her child); "Ring rod" - cradle; "Late autumn" - the end of life; "One more song" - funeral. The reason why we quoted the sentences "one song" and "another song" here separately is that although these metaphors are the same in form, they have two different meanings.

In the poet's poem, which begins with "Why are you crying...", we see that metaphors are expanded both in terms of form and content:

*Nega yig 'layapsiz, qo 'llarim?
Oyoqlarim, nega
Yulib tashlayapsiz tirnog 'ingizni?
Bor-yo 'g 'i uch ming yil yashadik hali
Tosh asrida, temir asrida.
Nega yig 'layapsiz, qo 'llarim,
Oyoqlarim, nega yig 'laysiz?
Hali manzil uzoq odam asriga³.*

In this poem, as we said above, there are two metaphors that are expanded both in terms of form and content: 1. "We have only lived for three thousand years" - it has been three thousand years since mankind appeared. 2. "We are still headed for the age of a long man" - the time when people will live comfortably will not come yet. Another interpretation of this line is that the poet is referring to himself here, emphasizing the suffering of all the children of Adam and the fact that this suffering is continuous, the time when man should be at the peak of humanity. In other words, we can also express "the time when people live in poverty" as longing for paradise. The fact that there will be no man in Paradise is indicated by the "age of man".

These two examples enrich and complete the definition given above to the expanded metaphor. That is, an extended metaphor is said to be expressed by two

¹ Умурқулов Б. Ўша манба. – Б.64.

² Шукур Э. Яшил қушлар. – Тошкент: Ёзувчи, 1995. – Б. 106.

³ Шукур Э. Яшил қушлар. – Тошкент: Ёзувчи, 1995. – Б. 62.

or more words from the lexicological point of view. In artistic analysis, it is not determined only by the number of words. It can be seen that its content, way of expression, and image possibilities are expanding. We can also see several extended metaphors in the poem that begins with "Oh, don't make me cry." For example, "The praying mantis that had bad dreams" is a metaphor for "the flower that had a bad day". The reason why we express this metaphor in the sense of "bad day" is that the prayer rose is a flower that opens when the day darkens, brightens at night, and returns to its original state - unopened state - when the sun rises. And the condition of this flower "having bad dreams" is a sign that the dream was seen during the day, not the usual night. Here are the extended metaphors in turn:

"I'll be your foot" - "I'm begging you"; "I turn from your horse" – expression (when I hear your name, I love to the point of satisfaction); "If you pull, the pillar of the sky will fall" – "if you are silent, the whole world, even the sky will be disturbed"; "A man with a woman's heart in his chest" – "an idle man".

Thus, in linguistics, all metaphors consisting of more than one word are shown as extended metaphors, but extended metaphors in art are not defined only by the number of words. Its lexical-semantic content, way of expression, image possibilities will also expand.

In the next part of the chapter **"The phenomenon of "poetry-metaphor" in the work of Eshkobil Shukur"** is studied. In the expression of thought in the poem, it is shown that the content is included in several metaphors, and as a result, the whole poem becomes a whole metaphor, and the theoretical foundations are given. There are such poems in Uzbek literature that, when analyzing them metaphorically, it is necessary to take whole lines, a full head clause or the poem itself. In this case, not a sentence or a word, but a situation is accepted as the object being metaphorized. For example, the famous poem "Golden fish" by Abdulla Oripov (the basis of the poem is the metaphor "golden fish - a careless person"), Usman Azim's "Ballad about rain" (rain is a lover), Abduvali Qutbiddin's In the poems that begin with "The mornings suck..." (April Fool's Day - the day of lies) and similar poems, the metaphor is revealed in the whole poem itself. Such poems are especially common in the works of Eshkobil Shukur.

We conventionally consider metaphors used in philological (linguistic or artistic) analyzes as "word-metaphors". Because in this case, we see the state of metaphorization of a word in a speech or a work of art under analysis (poem in our analysis). There are also metaphors that consist not of one word, but of two or more words, mostly sentences. We call this conditionally "combination-metaphor". In fact, the views of "word-metaphor" or "compound-metaphor" have existed in literary studies for a long time. Only we use it not in these words, but simply as a metaphor. Metaphors, allusions, similes in the following poem by Eshkobil Shukur, included in the series "Dreams without rhyme between two worlds", all serve to reveal one metaphorical situation:

*Osmon balchig 'ida notavon qushday
Uchib borayotir xaroba bir uy.
Toptalgan erk kabi, kuygan kitobday*

*Uchib borayotir xaroba bir uy.
Odamlarin yerga lash-lushday tashlab
Ko'chib borayotir xaroba bir uy*¹.

This poem can be a whole metaphor. The main metaphorical situation in the poem is "ruined house". Although similes and metaphors such as "sky mud", "sick bird", "burnt book" in the poem can still give a certain image, the main goal is "ruined house" serves to reveal the metaphor of a passing life. When we perceive the ruined house as a passing life, the situations such as "flying", "migrating", "people thrown to the ground" become understandable. If we take into account that the poem is taken from the series "Rhymeless dreams between two worlds", the main metaphorical situation is embodied even more deeply.

The study also revealed the differences between the concept of "poem-metaphor" and "multi-layered metaphor" or "multiple metaphors in one poem". Before quoting an excerpt from the poet's poem "Birds of the Heart", we would like to emphasize that the name itself is a metaphor. In essence, the poem is based on this metaphor.

*"Bu qushlar – ko'r qushlar, tug'ma ko'r qushlar,
O'ttiz yil boqayapman yurak yedirib.
Arslon o'z bolasin turganday tishlab,
Turar tumshuqlarin dilga botirib..."*²

In the first and last stanzas of the poem, there is also an address of the lyrical hero to a woman, which may distract from the concept of "poem-metaphor" during the analysis, but that address and other metaphors also refer to "birds of the heart" subordinated to the main goal of expression.

Linguist, professor Durдона Khudoyberganova while researching the anthropocentric interpretation of artistic texts in the Uzbek language, uses the phrase "texts with metaphorical content"³. Here we are talking not only about the metaphors in the text, but also about the metaphorical content of the text itself. According to the scientist, it is necessary to analyze the cognitive metaphors present in the semantics of the text based on their classification according to the language level. That is: a) metaphors in the form of words; b) metaphors in the form of word combinations; c) metaphors in sentence form; g) metaphors in the form of microtext⁴.

Russian poet and publicist Yevgeny Stepanov uses the phrase "poetry-metaphor" in the form of "стихотворение-метафора/мегаметафора" in his article published in "Neva" magazine⁵. In the article, Y.Stepanov shows Gennadiy Aiga and Victor Sosnora as poets who created a new trend in Russian poetry and uses the term "megametaphor". Y.Stepanov does not comment on the phrase "стихотворение-метафора/мегаметафора" or the term "megametaphora". The

¹ Шукур Э. Яшил кушлар. – Тошкент: Ёзувчи, 1995. – Б. 63.

² Шукур Э. Яшил кушлар. – Тошкент: Ёзувчи, 1995. – Б. 54.

³ Худайберганова Д. Матнинг антропоцентрик тадқиқи. – Тошкент: Фан, 2013. – Б.61.

⁴ O'sha manba. – Б.50.

⁵ Степанов Е. Стихотворения-метафоры Геннадия Айги, Виктора Сосноры и Валерия Прокошина // Нева.– Ст-Петербург, 2021. - № 8. 2021. – С.213-220.

examples given in the article from the poems of G.Ayga and V.Sosnora are close to the definitions we gave above of the term "poem-metaphor". The term "megametaphor", used in the article as a synonym for the phrase "stikhotvoreniye-metafora", is somewhat controversial. In our opinion, if we take the phrase "mega" in the sense of big, huge, large, it will be possible to understand the megametaphor as a phenomenon related to the form. Therefore, it is easier to understand the content if it is considered as small lexical units that contain a large content. In an article co-authored by Russian linguists Zoya Rezanova and Konstantin Shilyayev this concept is used as an extended metaphor¹. They show the sum of several metaphors and artistic arts as a megametaphor and analyze them on the basis of Jack London's novels. So, this term's relevance to poetry has not yet found its basis.

Literary critic Obid Karimov, while analyzing the metaphorical systems in Abdulla Oripov's poetry, expressed this opinion even without using the term "poetry-metaphor". "...In some cases, the entire poem is mobilized to create one metaphor, a metaphorical image. Naturally, in this case, other artistic tools used in the poem, including other metaphors, are subordinated to the main goal", the scientist said².

When looking at the concept of "poetry-metaphor" from the syntactic point of view, the "explainer-unexplained" relationship arises. In linguistics, this situation is explained as follows: "If the explainer and the interpreted consist of similar nouns denoting a general and specific meaning, the noun denoting a specific meaning is an interpretant, and a noun denoting a general meaning is an explanation. A hyphen is placed between them in the writing"³. Since the main focus here is on "metaphor" ("word-metaphor", "sentence-metaphor"), the word "poem" is descriptive.

So, after the syntactic proof of the concept of "poem-metaphor", we will define it in terms of artistic interpretation as follows: A poem-metaphor is a poem in which several art forms and metaphors form the basis of the poem. It serves to explain the metaphor. In this case, the poem itself is considered as a whole metaphor. Even when the metaphors in the poem are separated, they are subordinated to the main metaphor.

¹ Rezanova Z., Shilyayev K. Megametaphor as a coherence and cohesion device in a cycle of literary texts // The Poznan Society for the Advancement of Arts and Sciences. – Poznan, PL ISSN 0079-4740. – Pp. 31-39.

² Каримов О. Абдулла Орипов шеърятда метафорик образлар тизими: Филол. фан. номз... дисс... – Тошкент, 2012. – Б. 42-45.

³ Менглиев Б., Холиёров Ў. Ўзбек тилидан универсал қўлланма. – Тошкент: Фан, 2008. – Б. 258-259.

CONCLUSION

1. Period and literature are closely related social, counts as cultural and spiritual reality. Therefore, periodic changes served as a basis for the expansion point of poetic perception and its qualitative renewal. Developments of thinking , in particular, in the literature of the end of the 20th century and the beginning of the 21st century, especially in poetry, and it bring metaphorical thinking as a literary aesthetic need.

2. Metaphorical thinking is an integral part of artistic thinking, in which a certain process is understood. It is the object of study of both poetics and philosophy. A metaphor is a result of metaphorical thinking, but this not only derivative the metaphor itself. Simile, qualifying, comparing, parallelizing, symboling, emblems are also products of metaphorical thinking.

3. Metaphor's role in a poem is poetic tool, Metaphorical thinking is a phenomenon of thinking through poetry. The use of metaphors and images in poetry is a way of thinking and forming of thought . The process of metaphorical thinking is formed through feeling, as well as perception and knowledge.

4. In linguistics, the role of metaphor is limited only to naming. In literature, this limit is slightly expanded. And it is not only limited to naming, it can also be expressed. Although , it illuminates the content through comparison, expression of thoughts and feelings.

5. The poet's way of seeing the world, the way of perception and the way of expression are clearly manifested in the process of metaphorical thinking. Therefore, the concept of metaphorical thinking is a generalization of emotional, pleasure and mental processes.

6. Multiple meaning and traditional metaphors show their identity as an individual phenomenon in the work of each poet. Also, traditional images in poetry, general metaphors, there are also metaphorical images created by the poet.

7. A subjective assessment of reality can be made using traditional metaphors in the poem. But in this case, metaphors become traditional by their name. Individual metaphors show more clearly how the creator perceives the world.

8. Osima is one of Abduvali Qutbiddin's individual artistic discoveries that he brought to Uzbek poetry. In order for this image to be called an (individual) symbol within the scope of the poet's poems, it must acquire a symbolic meaning, and even before that, it must be in a metaphorical state. In this case, he is a metaphorical image gaining symbolic meaning within the poems of Abduvali Qutbiddin.

9. Any metaphor in literature that is expressed by more than one word cannot be an extended metaphor. Unlike linguistics, its content, way of expression, and image possibilities should be expanded. It can also cover several metaphors at the same time.

10. In the poems of Abduvali Qutbiddin, it is possible to take a word or a sentence and analyze it, and show the metaphorical and metaphorical words. However, in the process of analyzing the metaphorical situations in Eshkobil

Shukur's poems, it should be taken whole lines, two lines, or entire paragraphs. In this case, not a sentence or a word, but a situation is accepted as the object being metaphorized. When metaphors are taken out of context, they lose some of their metaphoricality, that is, they cease to be metaphors.

11. One of the specialistic of Eshkabil Shukur's poems is the phenomenon of poem-metaphor. Poem-metaphor is the fact that several art forms and metaphors in the poem serve to explain one metaphor that forms the basis of the poem. In this case, the poem itself is considered as a whole metaphor. Even when the metaphors in the poem are separated, they are subordinated to the main metaphor.

**НАУЧНЫЙ СОВЕТ DSc.02/30.12.2019.Fil.46.01
ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ ИНСТИТУТЕ
УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОРА**

**АКАДЕМИЯ НАУК РЕСПУБЛИКИ УЗБЕКИСТАН
ИНСТИТУТ УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОРА**

МУХАММАДИЕВ ДАДАХАН АБДУХАМИДОВИЧ

**ПРИРОДА МЕТАФОРИЧЕСКОГО МЫШЛЕНИЯ
В СОВРЕМЕННОЙ УЗБЕКСКОЙ ПОЭЗИИ
(на материале стихотворений Эшкабиля Шукура
и Абдували Кутбиддина)**

10.00.02 – Узбекская литература

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD)
ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ**

Ташкент – 2024

ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования – научное исследование диалектики метафорического выражения и метафорического мышления в современной узбекской поэзии, а также проблемы реализации метафорического мышления в индивидуальных стилях на примере поэзии Э. Шукура и А. Кутбиддина.

Объектом исследования стали стихи Абдували Кутбиддина и Эшкабила Шукура, а также творчество других поэтов, как по необходимости теоретических размышлений, так и по необходимости раскрытия и сравнения духа эпохи.

Научная новизна исследования заключается в следующем:

в современной поэзии научно и теоретически обосновано понятие метафорического мышления и доказана соразмерность метафорического мышления в сознании и психике творца;

“faromush bog”, “o‘kinch tilak”, “qizg‘aldoq – ona”, “olovli quchoq”, “dunyoni qaritish” “yetim qasos”, “dard tutgan qabr”, “besh yillik o‘lim”, составляющие структуру определенного стихотворения. Метафоры такие поскольку «пять лет смерти» обеспечивают гармонию смысла и чувства и основаны на том, что являются индивидуальным событием в творчестве Абдували Кутбиддина и Эшкабила Шукура;

На примере стихотворений Абдували Кутбиддина продемонстрирован процесс трансформации образа «Осима» в индивидуальную метафору, которая неоднократно используется в стихотворных циклах поэта;

Стихи Эшкабила Шукура, принадлежащие к определенному циклу, такие как “Ikki dunyo oralig‘idagi qofiyasiz tushlar”, “Qaldirg‘ochning ko‘zyoshlari”, “To‘qqizinchi fevral”, “Anjuman” “Ko‘ngil qushlari”, “Mamatrayim baxshi”. Доказано, что это отдельная метафора по стилю выражения, поэтическим возможностям и содержанию, а также раскрыто понятие «поэзия-метафора».

Внедрение результатов исследования. Из результатов исследования на тему «Природа метафорического мышления в современной узбекской поэзии» (на материале стихотворений Эшкабила Шукура и Абдували Кутбиддина):

ОТ-F1-030 «Подготовка к изданию 100 томов шедевров узбекской литературы», выполненном в Институте узбекского языка, литературы и фольклора Академии наук, из научных выводов о том, что концепция метафорического мышления в современной поэзии научно и теоретически обоснована, а Доказана пропорциональность метафорического мышления в сознании и психике творца, использована в фундаментальном научном проекте на тему «подготовка» (Справка Академии наук №3/1255-981 от 2 мая 2024 г.). В результате обновления в современной узбекской поэзии, существующие научные соображения в литературоведении обогащаются понятиями метафоры и метафорического мышления, теоретическими взглядами на поэзию новой эпохи;

“faromush bog”, “o‘kinch tilak”, “qizg‘aldoq – ona”, “olovli quchoq”, “dunyoni qaritish” “yetim qasos”, “dard tutgan qabr”, составляющие структуру теоретических выводов определенного стихотворения. о том, что такие метафоры, как “besh yillik o‘lim”, обеспечивают гармонию смысла и чувства и основаны на индивидуальном явлении в произведениях Абдували Кутбиддина и Эшкабиля Шукура. и квалификационные рекомендации использованы в фундаментальном проекте ОТ-F1-77 “Издание многотомной монографии (7 томов)” история узбекской литературы, выполнено в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (Справка Ташкентский государственный университет узбекского языка и литературы имени Алишера Навои №04/1-222 от 29 января 2024 г.). В результате оно послужило дополнению определённых оснований существовавших в литературоведении теоретических взглядов на метафору;

Из научных результатов и выводов о том, что на примере стихов Абдували Кутбиддина, на отчетных собраниях Поэзии доказывается процесс превращения образа «Осима» в индивидуальную метафору, которая неоднократно используется в стихотворных циклах поэта. Поэтического совета Союза писателей Узбекистана, в деятельности кружка молодых авторов «Поэзия моей матери (Онажоним шеърийат)», и на мастер-классах (Справка Союза писателей Узбекистана № 01-03/114 от 26 января 2024 г.). Благодаря этому молодые художники получили знания и навыки теории литературы, навыки литературного анализа;

Стихи Эшкабиля Шукура, относящиеся к определенному циклу, такие как “Ikki dunyo oralig‘idagi qofiyasiz tushlar”, “Qaldirg‘ochning ko‘zyoshlari”, “To‘qqizinchil fevral”, “Anjuman” “Ko‘ngil qushlari”, “Mamatrayim baxshi” и он был использован при подготовке сценариев программы «Тил миллат кузгуси» телеканала «Маданият ва Марифат» и программы «Зия даргалари» телеканала «Махалля» (Справка телеканала «Маданият ва марифат» №02-16/16 от 23 января 2024 г., справка телеканала «Махалля» №01-12-77 от 25 января 2024 г.). В результате научные выводы, представленные в передачах, послужили повышению знаний аудитории о метафорах и метафорическом мышлении.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, шести параграф, заключения и списка использованной литературы, общий объем которой составляет 137 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ
LIST OF PUBLISHED WORKS

I bo'lim (I часть; I part)

1. Муҳаммадиев Д. “Шеър-метафора” шаклидаги маъно кўчишлари. //ЎзМУ хабарлари. Ижтимоий-гуманитар фанлар туркуми. – Тошкент, 2022. - №1/10/1. – Б. 265-267 (10.00.00. №15).
2. Муҳаммадиев Д. Шеър структурасида метафора // Ўзбек тили ва адабиёти. – Тошкент, 2022. - №6. – Б. 82-87 (10.00.00. №14).
3. Муҳаммадиев Д. Шеърятда мавзулар уйғунлиги // Шарқ юлдузи. – Тошкент, 2023. - №5. – Б. 63-67 (10.00.00. №19).
4. Муҳаммадиев Д. Абдували Қутбиддин шеърларида метафорик тафаккур // Ўзбек тили ва адабиёти. – Тошкент, 2023. - №6 – Б. 65-71 (10.00.00. №14).
5. Muhammadiyev D. She'r-metafora // Ilmiy xabarnoma. Seriya: Gumanitar tadqiqotlar. – Andijon, 2023. - №7 (75). – B. 49-56.
6. Muhammadiev D. Metaphorical thinking in poetry // American Journal Of Philological Sciences. (ISSN – 2771-2273). Volume 04, Issue March 30, 2024. – P. 91-96. <https://doi.org/10.37547/ajps/Volume04Issue03-16>
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9. Д.Муҳаммадиев. Асардаги яхлит кўчимлар ёхуд “шеър-метафора” / Академик Наим Фотиҳович Каримовнинг 90 йиллигига бағишланган Ўзбек адабиётшунослигининг долзарб масалалари мавзусидаги халқаро илмий-амалий анжуман материаллари. – Тошкент, 2022. – Б. 553-556.
10. Муҳаммадиев Д. Метафоранинг шеър руҳи ва структурасига таъсири / “Zamonaviy ta'lim tizimini rivojlantirish va unga qaratilgan kreativ g'oyalar, takliflar va yechimlar” mavzusidagi 67-sonli Respublika ilmiy-amaliy on-line konferensiyasi materiallari to'plami. – Farg'ona, 2024. – B. 156-162.
11. Муҳаммадиев Д. Метафорадан – метафорик тафаккур тарзига / “Ilm-fan muammolari tadqiqotchilar talqinida” mavzusidagi Respublika ilmiy konferensiyasi materiallari to'plami. – Farg'ona, 2024. – B. 156-162.

II bo'lim (II часть; II part)

12. Муҳаммадиев Д. Етовдаги одамнинг поэтик талқини / Ҳозирги адабий жараён масалалари илмий-назарий анжуман материаллари. – Toshkent, 2022. – B. 175-178.

13. Muhammadiyev D. Metafora – ma’no va tuyg‘u uyg‘unligi / “O‘zbek adabiyotshunosligining dolzarb masalalari” mavzusidagi xalqaro ilmiy-amaliy anjuman materiallari. – Toshkent: Afzalzoda books, 2024. – B. 337-340.

14. Метафорик тафаккур: бир шеър таҳлили / O‘zbek adabiyotshunosligining dolzarb muammolari mavzusidagi xalqaro ilmiy-nazariy konferensiya materiallari to‘plami. – Toshkent, 2024. – B. 241-247.

Avtoreferat "O'zbek tili va adabiyoti" jurnali tahririyatida tahrirdan o'tkazildi.



Ushbu avtoreferat "O'zbek tili va adabiyoti" jurnali tahririyatida tahrirdan o'tkazildi.

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